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HOLLYWOOD'S MAGAZINE FOR

8 MM AND 16 MM

Home Movies

★ ★ and
professional CINE PHOTOGRAPHER

JANUARY 1954

25 REELS & C-100 100
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35 CENTS



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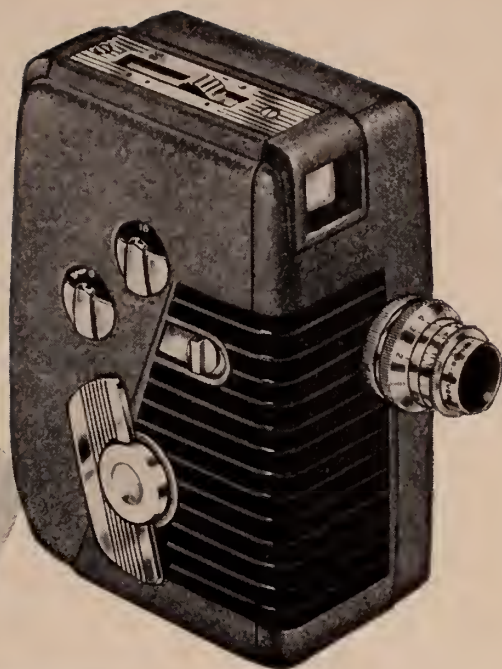
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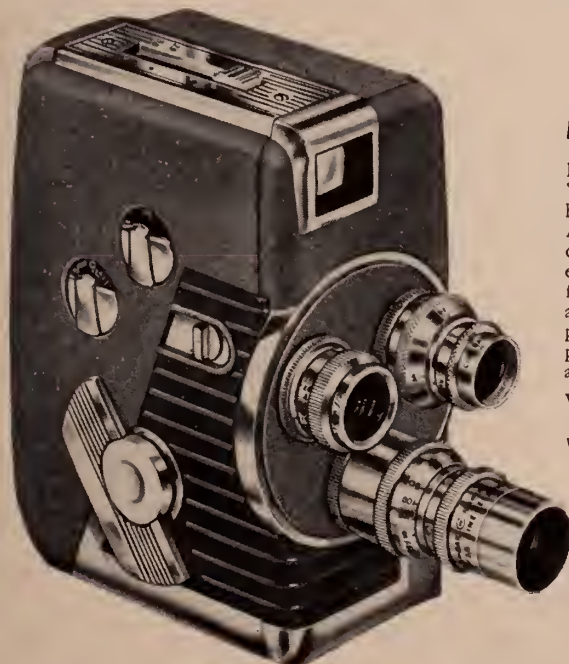
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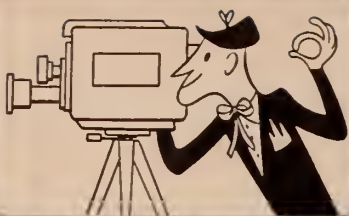
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Home Movies

HOLLYWOOD'S MAGAZINE FOR THE

8mm AND 16mm AMATEUR

and

professional

CINE PHOTOGRAPHER

Vol. XXI

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"cine capsules"

A LENS of specific focal length used on an 8mm camera will cover only a quarter of the area covered by a lens of the same focal length used on a 16mm camera. By using a lens of half the focal length, the area is increased four times. Thus a 1/2" lens on an 8mm camera covers the same area as a 1" lens on a 16mm camera.

BY STANDING under the shade of a tree or in a doorway, the same purpose will usually be served as using a lens hood, depending, of course, on the direction of the sun.

AT 16 F.P.S. there are 40 frames per foot of 16mm film, lasting 2 1/2 seconds on the screen; and 80 frames of 8mm film lasting five seconds on the screen. At 24 f.p.s. a foot of 16mm film will last 1 2/3 seconds on the screen.

COINS CAN BE USED for weights on scales with sufficient accuracy for photographic purposes. The weight of each U.S. coin is as follows:

\$1.00	412.5 grains
50c	192 grains
25c	96.4 grains
5c	77.1 grains
1c	48 grains
10c	38.5 grains

A LENS FOR A 16mm camera may be used on an 8mm camera if it can be mounted accurately at the right distance, i.e. the focal length of the lens, from the film plane. Thus, a standard 1" lens from a 16mm camera will be a 1" telephoto on an 8mm camera.

WHEN USING a wide angle lens on a turret camera, be sure the lens hood on any telephoto lens, which might be mounted on the turret, does not extend into the field of the wide angle lens, otherwise it will cut off a corner of the picture.

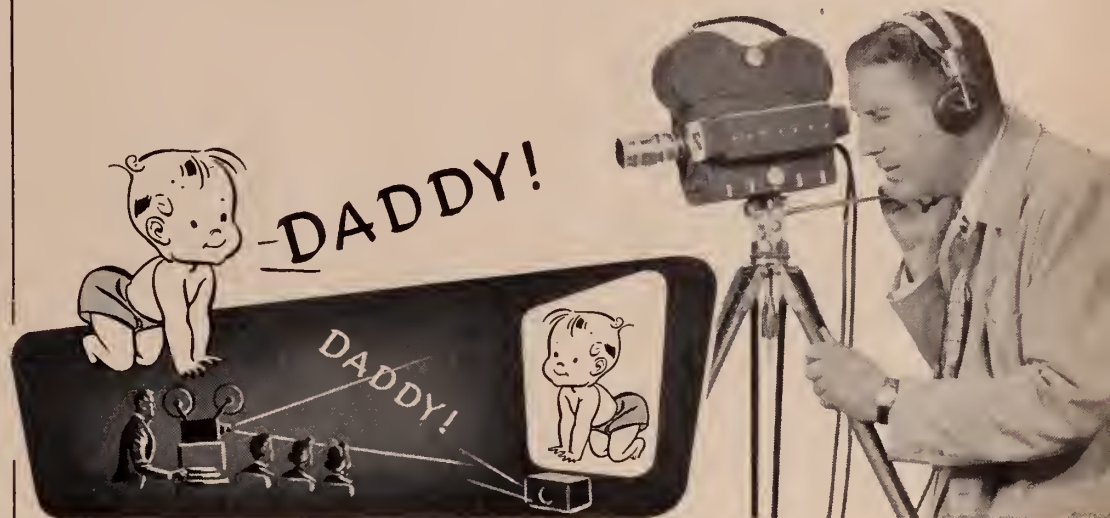
OVEREXPOSURE in color will make the grain more noticeable and thus affect the sharpness of the picture.

PRACTICE LOADING film into the camera in the dark. Threading the film is not easy in the dark; but the occasion may arise when this has to be done. The film may jam or lose a loop, and it may be necessary to find a dark spot, such as the cupboard in a hotel room, to open the camera and adjust the film.

IN USING REDUCERS to lighten dark underexposed reversal film (or overexposed negative film) do not overdo it. If it is not reduced sufficiently the first time it can be done again; so, reduce gradually — for safety.

• See CAPSULES on Page 40

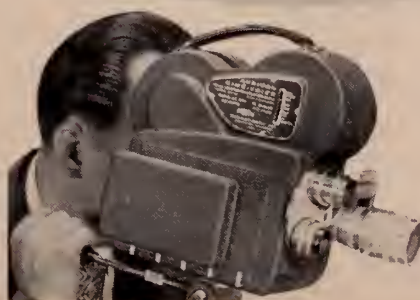
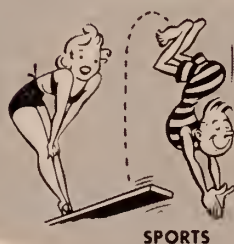
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2 SHORT SCRIPTS...

Hypo Artist

1. Interior, living room. Mildred and her friend Lucy are talking over coffee.

2. C. U.: Mildred speaks:

3. Title: "I may resume my career as a model."

4. S.U.: Lucy is surprised. Then, with a catty expression:

5. Title: "At your age?"

6. C. U.: Mildred pretends to be offended:

7. Title: "I'll be photographed tomorrow for the agency."

8. M. S.: Lucy, who offers her a toast to success.

FADE OUT

Buffalo," (or any other city) "Photographer."

10. M. S.: Interior Bruce's reception room. Mildred is waiting. Bruce enters and greets her, smiling:

11. Title: "Haven't I photographed you before?"

12. C. U.: Mildred.

13. Title: "Yes—a few years ago."

14. M.S.: Bruce, talking, gaily ushers her to the dressing room.

15. M. S.: Mildred, as glamorous

as possible is posing under the lights as Bruce works with his still camera.

16. C. U.: Mildred hopefully gives her make-up a final touch.

17. C. U.: Bruce shakes his head sadly, but makes some exposures.

FADE OUT

FADE IN

18. C. U.: Hour glass of flipping calendar to indicate passage of time.

19. M. S.: Mildred has returned to Bruce's reception room. He enters with the proofs.

20. M. C. U.: Mildred has anxious look on her face as Bruce sits down beside her and shows the proofs. Her face clouds:

21. Title: "You did so much better before—"

23. C. U. Bruce diplomatically:

23. C. U.: "But I was ten years younger then!"

24. C. U.: Mildred, a good sport, smiles wistfully.

C.U.: Close-up.

M.S.: Medium shot.

L.S.: Long shot.

THE END

Our Guest

This short comedy may be shot on a single roll of film.

1. L. S.: The Dwens' home.

2. M. S.: Dinner is being served for the Owens family. Also present is a week-end guest, Dale Walker.

3. C. U.: Mrs. Owens smiles graciously as she helps serve.

4. C. U.: Dale talks gaily.

5. C. U.: Allen, a six-year-old boy, asks him a question.

6. C. U. Title: "When are you going home?"

7. C. U.: Dale replies.

8. C. U. Title: "I should return Monday."

9. C. U.: Mr. Owens urges him to stay.

10. C. U. Title: "You can stay longer than that!"

FADE OUT.

11. C. U. Title: Two weeks later.

12. M. S.: Dale is playing with Allen on the front lawn. A dog joins in the fun.

13. C. U.: Allen asks another question.

14. C. U. Title: "Aren't you getting lonesome for your nima?"

15. C. U.: Dale laughs and continues the fun.

FADE OUT.

FADE IN.

16. C. U. Title: Another Week Passes.

17. M. S.: Dale is taking a nap under a tree in the backyard. Allen comes and wakes him up.

18. C. U. Title: "It's time for dinner!"

19. M. S.: Dale awakens at once and races Allen for the table.

20. M. S.: At the dinner table. All is silent.

21. C. U.: Mrs. Owens serves without enthusiasm.

22. C. U.: Mr. Owens turns to Dale.

23. C. U. Title: "Don't you think your wife and kids would like to see you once more?"

24. C. U.: Dale replied with appreciation.

25. C. U. Title: "Oh, thank you very much—I'll send for them!"

C.U.: Close-up.

M.S.: Medium shot.

L.S.: Long shot.

letters—

and pot pourri

Our mail keeps pouring in, and we thank everyone for their keen interest in motion pictures, both amateur and professional. Please continue to tell us what you want and we shall do our utmost to provide it, so long as requests follow the trend of other readers. Of course, we can't answer every single letter that comes in; however at least one staff member reads every single item. But we reproduce the most interesting ones in this column—so let's hear from you with comments—good and bad—and tell us about some new gimmick or angle which you have developed to make your hobby more interesting, because we would like to share them with you. Right now we are in a turmoil about the popular Timely Titles. Some swear by them, others swear at them, and others remain calm and clip them every single time to file for future use. What do YOU think? Ed.

* * *

LIKES TRAVEL SERIES

May I congratulate you on the excellent series of articles on travel which you have been publishing. I intend to go abroad next year and shall certainly use these articles as a guide. I am certain that much time will be saved and that I shall miss nothing of interest.

—George Whitby, Chicago.

* * *

CRITIC OF TRAVEL SERIES

About your travel stories which have been appearing in Home Movies. They are fine for the guy who is going to Europe but how about us poor fellows who must make do with a vacation in the States. You thought of us at all?

—Walter Amergo, New York.

Yes, we have thought about you. Another series on travel in the United States is now being prepared and should be published sometimes within the next month or two.

* * *

FROM THE HORSE'S MOUTH

As a producer of Souvenir Home Movies of many parts of Britain and Europe, we read with interest your article "Foto Fun in London" in the November issue of HOME MOVIES. I feel sure that many amateurs will find it worth while to keep this article and refer to it when next they visit London on vacation. The advice given for the best shooting time and angles for the various well-known monuments is particularly useful, as much

time can be wasted in a short visit, if these are visited at the wrong time. In fact, from our own experience in making this type of color film, our own units always find it essential to tour a city for the first day or two, to note sun positions and camera angles before shooting commences. A schedule can be worked out in detail, which subsequently saves much time, particularly if sunny periods are limited.

I would like to correct one small error in the article, however, which is mainly of historical interest. The entrance to the Mall is spanned by the Admiralty Arch. The Marble Arch originally stood where the Victoria Memorial now stands. This later was erected in memory of Queen Victoria. The Marble Arch was removed to the North side of Hyde Park, but not for the reason given. The State Coach, used at the Coronation, passes quite easily through this and in fact did so on June 2nd this year. On that day, our own company undertook its most ambitious assignment when it had 14 16mm cameras operating at various points along the route.

It is perhaps a blessing that the Victoria Memorial was erected there in its place. On ceremonial occasions such as this the Ministry of Works erect special News-Reel stands for the recording of these scenes and it is from here that the traditional telephoto shots are always taken of the Royal Balcony. Lighting however is usually poor, as stated in your article, the Palace front faces East and by noon the sun is right off it. The use of powerful lenses is therefore made difficult particularly when Kodachrome film is being used. It is perfectly true that no tripods may be erected in the vicinity of the Palace without a Ministry of Works permit. This rule is rigidly enforced. The permits are quite easily obtained, however, and application should be made in writing to the Press Office, Ministry of Works, Lambeth Bridge House, S.E.1. Even so, tripods may not even then be erected on the Victoria Memorial unless the wooden stands are there as it is considered that the metal feet would damage the marble. Even rubber feet will not convince the authorities! Apart from this, the police are very helpful and have no general objection to tripods unless the camera crew are causing an obstruction.

May we wish your readers good shooting in London.

Yours faithfully
Walton Sound and Film Services
J. K. Beney, Director

Walton's have a series of films made of the Coronation which may be purchased by readers. Check with them at 282a Kensington High Street, London W.14, England.

• See LETTERS on Page 17

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- ☐ Aesop's Hare and Tortoise
- ☐ Aesop's Fox and Crane
- ☐ In Eskimo Land
- ☐ Giant Africans
- ☐ Tosco, The Novajo
- ☐ Congo Pygmies
- ☐ Inside Russia (Siberia)
- ☐ Inside Russia (Moscow-Leningrad)
- ☐ Inside Russia (Peasant Life)
- ☐ Desert Arabs
- ☐ Inside India
- ☐ A Lost World
- ☐ Christmas Rhapsody
- ☐ Thrills of the Surf
- ☐ Bushland Symphony

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16mm. PROGRAM FILMS

in review

LET'S FACE IT

Previewed, November, 1953.

EDUCATIONAL. Sound, 14 min., color or b&w. Apply. Available for TV. Produced by Cine-TeleProductions in cooperation with the California Highway Patrol.

Users: General highschool and college audiences, hot rod clubs, driver education, community groups, church groups, and civic clubs.

Content: Demonstrates personal responsibility in car accidents, and explains the training and functions of the highway patrol. A driver going home is impatient and takes a chance on passing on an upgrade. The shattered windshield is shown as a bloody hand reaches up and fumbles about the steering wheel. An ambulance comes and the man is taken to a hospital where a doctor makes an examination and shakes his head. Newspaper headlines show accident news and several wrecked cars are demonstrated as narration points out that nine out of 10 accidents involve traffic violations. Illustrative sequences are shown as narration further points out that high speed is the greatest cause of accidents, also requiring adjustment of speed to the conditions of the road and visibility. Other reasons are violation of the right of way, following too close, and drunken driving. The California Highway Patrol Academy is portrayed, demonstrating various training classes, including jujitsu, revolver practice, first aid, lecture, and study of laws. Narration states that an accident occurs every minute in the United States, a death every 2 1/2 hours. Preventative measures made by the highway patrol are traffic checks, laboratory check of equipment, and analysis of compiled information on danger spots and effective enforcement of safety precautions in those spots. Various functions of the patrolman are demonstrated, such as helping children cross streets, particularly watching traffic around school busses, checking truck loads, and watching for traffic violations. Narrated by Chet Huntley.

Comment: The introductory accident and scenes showing accident-wrecked cars present a shock that is developed by the facts and figures of the narration, effectively preparing the audience for the safety message and developing favorable public relations for the highway patrol.

Distributor: Cine-Tele Productions, 6327 Santa Monica Blvd., Hollywood 38.

ONE MAN'S WAR

EDUCATIONAL. Sound, 1 reel, b&w. Rental, sale. Produced by the National Film Council of the Motion Picture Industry of Australia.

Users: Highschool and adult audiences in studies of modern Australia or the Korean war.

Content: An average Australian citizen-soldier's impressions from the time of his enlistment through his first bombardment in Korea. The young Australian decides to enlist, and after his training he is shown boarding an airplane. In Tokyo, he quickly sees the city, the Royal Palace and gardens, and the car in the moat around the Palace. In Korea, he views the war damage to the capital city and finds a family living in a cave. Marching toward the shooting, he is annoyed by the white dust of the main road. The Australian mine dogs of no particular breed are shown, identifying one as having found 4,000 mines. One dog demonstrates the back-and-forth walking to find a mine and sitting where the mine is located. Men in a mortar crew are shown in action, and bombardment is heavy. A wounded man is carried out by a U. S. ambulance helicopter. After the bombardment, the Australian soldier is shown resting on a cot as the radio announces "all quiet in the Korean area because of the truce." Narrated throughout.

Comment: An interesting comparison can be drawn by American viewers between Australia and American ways of fighting and attitudes. It is to be noted that the Australian considers the Korean "policing action" a war.

Distributor: Australian News and Information Bureau, 206 Sansome St., San Francisco 4.

THE MOHAMMEDAN WORLD: Beginnings and Growth

EDUCATIONAL: Sound, 1 reel, color or b&w. Rental, sale. Collaborator: J. James Quillen, Ph.D., Education, Stanford University.

Users: Junior high and highschool history; church mission study groups.

Content: Presents a brief survey of Mohammedan history, religion, politics, language, and art. The introductory sequence shows the city of Baghdad and a muezzin call to prayer from a mosque. A map indicates the outlines of the

Moslem world. A brief history of Mohammed is given, emphasizing the basis of his religion is kindness, equality, and brotherhood. During his lifetime, the new religion spread among the desert dwellers; after his death, his followers carried the fighting faith into other lands, creating an empire by 750. The faith competed with Christianity and whenever the two met, there was fighting, illustrated by Mohammedan occupation of Spain and Palestine. Influences are demonstrated by the story of Sinbad in literature, and words, such as damask, coffee, and muslin. Products, such as carpets, Damascus steel, tooled leather, and engraved silver, are shown. Other contributions are methods of irrigation, date palms, citrus fruits, and improved strains of livestock. Paper and Arabic numbers are contributions they borrowed and passed on to the western world. Scenes of Istanbul, the greatest Moslem city, are shown, indicating the most famous mosque, Santa Sophia.

Comment: A wealth of detail is combined in narration and film sequences making an interest-provoking introduction for classroom study. Narration brings out the basic beliefs in Mohammedan faith, surprisingly similar to Christianity.

Distributor: Coronet Films, 65 E. South Water St., Chicago 1.

KANGAROOS

EDUCATIONAL. Sound, 1 reel, b&w. Rental, sale. Produced by Australian Instructional Films.

Users: Elementary through college levels in studies of the kangaroo or marsupials and Australia.

Content: Outlines the characteristics and habits of the Australian kangaroo. Narration explains that pouch animals once roamed all over the world, but they were killed off by other animals so that today only the opossum is left in America. Several of these animals live in Australia, and the kangaroo is the best known. A group of kangaroos are shown in flight to demonstrate their great leaps which narration states average 20-feet each. Their movements are shown as they stoop to eat grass and as they lie down, pointing out in various actions how they use their tails for balance. The three-toed back foot is observed, noting the large size of the middle toe. Its front feet are similar to human hands and have grasping ability. When walking or moving slowly, the kangaroo is very clumsy. A model of a new-born bary is shown climbing up to the mother's pouch, where, it is explained, it will stay till much larger. Even after leaving the pouch, the baby will nurse till it is one-year-old, as demonstrated. One sequence notes how the kangaroo stands on his tail while kicking with his feet during a fight. Another sequence observes them scratching themselves. It is pointed out that too many animals in Australia eat grass and since only one baby is born for each pair of kangaroo parents, there is a danger of the kangaroo species dying out. The similarities between kangaroo and sheep skulls are pointed out. The conclusion says that kangaroos make fine pets when tamed and that Australians are very fond of them, putting their picture on coins and on the country's coat of arms. Narrated throughout.

Comment: A thorough, satisfying film in content and information. Unless one wanted to make an exhaustive study of the kangaroo, this film will answer practically all the questions one might have about the animal. Entertaining and instructive for general audience use. The narrator is either American or without the Australian accent that distracts attention.

Distributor: Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

Readers are invited to send amateur films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award—two stars, "good"—three stars, "very good"—and four stars, "excellent."

what others are shooting

Sun Valley ★★★ — 16 mm color, sound-stripped. By Tullio Pellegrini, San Francisco, California.

If the Union Pacific Railway had any sense, they would latch on to this little epic dreamed up by our very good friend Pellegrini. Essentially, it is a descriptive film which tells the story of Sun Valley, Idaho and covers that snowy vacation spot from all angles. Exposure is right on the nose, and the story flows along smoothly with wonderful fades and dissolves, made no doubt, with the unique variable shutter which Pellegrini developed a few years ago.



Narration does sometimes impose itself upon the story and we suggest that this could have been cut down.

Another idea is that some sort of story, (other than the bare fact that this film is a pure record of the resort) could have been woven into the thing to make it much more effective and interesting.

While Pellegrini records his subject in minute detail he could have introduced a vacation couple, or some group who had spent a week or so in Sun Valley, and this way sustain a greater degree of interest.

All in all "Sun Valley" is a good film and should please anyone.

* * *

Alice in Wonderland ★★★★★ — 16 mm color. Louella Showden, Long Beach, California.

This film is so unique that we reproduce herewith a detached professional review from our sister publica-

tion "FILM WORLD" which previewed the film. We do this because we think that "Alice in Wonderland" is professional material, usable in the commercial market.

ALICE IN WONDERLAND — Previewed by FILM WORLD, January 1954.

ENTERTAINMENT. Silent, 20 min., color. Produced by Louella Showden.

USERS: Elementary grades language arts; general audiences through junior high levels; camera clubs.

CONTENT: Contains several incidents from Lewis Carroll's "Alice in Wonderland", dramatized by costumed actors. The film opens with a young girl who is reading the book and wishing to be Alice. Then the action begins when the little girl falls asleep and awakes, dressed in the traditional Alice dress. Running after a white rabbit (real), she falls in a hole and lands in the Red Queen's garden which contains, (among other things) bread-and-butter flies and green bottle flies. She enters the cottage with the "grow big" cookies and the "grow small" drink. Leaving the cottage, she sees the Cards, (who are real people) painting white roses red, and then she plays croquet with the Queen, who cheats. Leaving the game, Alice meets Tweedle Dee and Tweedle Dum, two little fat twins who end up fighting each other. She goes on until she meets Humpty Dumpty who falls, and Alice cries when she sees the broken pieces. Entering a large gate, she walks right into the Mad Hatter's party and meets the March Hare. The conventional mad antics at the party are recorded in the film, and this includes the sequence where the Red Queen and the King enter the scene. The Queen is her usual repulsive self. When the Queen sees Alice putting jam on her bread, she screams for the jam. Alice let's her have it—right in the face. Alice runs from the party, and when she sits down to rest she awakens as the little girl again.

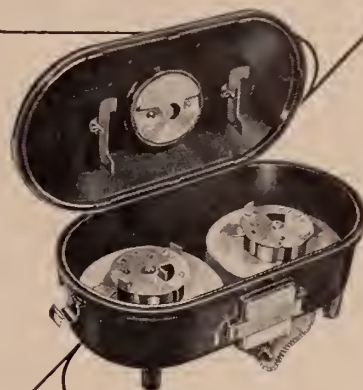
COMMENT: This film fantasy should prove delightful for young peoples who will enjoy the bizarre costumes and characters. Cinema clubs should be interested in seeing this film for the effects achieved by a non-professional.

DISTRIBUTOR: Louella Showden, 824 Hoffman Ave., Long Beach, California.

The underlying theme of "Alice in

• See OTHERS Page 17

SHOOT.. DEVELOP..



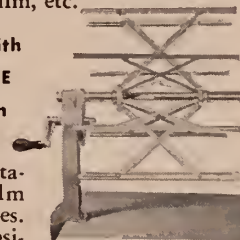
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Our Enemy—Time

One day when I was home with little to do, I began to find out just how important time really was. In a short time I became conscious of things which I had long taken for granted.

We live by clocks.

In the morning the alarms wakes us up. In our half-sleep we cuss the thing and shut it off, but from that point on, our life is a series of sprint races against time. We dash into the shower, trying desperately to cut the sleep so we can make it to the office by 8:30. On the way to the garage we cram a slice of bread down our gullet and wash away the sandpapery feeling with a cup of hot coffee. Then we hurry to the garage.

Without letting the car warm up, we cram the reluctant gears into reverse and power our way into the street and gun the motor in the gen-



eral direction of the office. On the way down we turn on the radio: just so we will know what time it is. We park and chase the elevator up three flights of stairs to our job.

From 8:30 till noon work is a series of time-watchings: how long till the coffee break? How long till noon?

At noon we slow down for a couple of minutes while we elbow our way into a too crowded restaurant and fight the crowd for a small stool at the counter because the tables are full. We look at our watches. Ten minutes of our precious hour is gone. Where is the waitress? Doesn't she know we've only got one hour for lunch?

The food comes. We stuff it down with one eye on our coffee the other on the merciless clock. As the last crumb scrapes its way down our throat we dash out the door, stopping only momentarily on the way, to drop 75 cents in the cashier's outstretched hand. Then, it's a fast march back to the office.

Afternoon at the office is worse. It is a series of roundhouse collisions with the clock. We're due at Mr. Schlumpnagle's office at three. We leave at two-ten exactly but traffic ties us up. We lose three minutes and we're frantic. Step on the gas boy. Make it up. You're due on the other side of town at three.

MOVIE

Then, back from Schlumpnagle's office driving like a gunman in an effort to make it back to the office by four: always back by some definite time. Somebody's coming. Make it back by four.

From four to four forty five you slow down. The interview was quiet and you rest but at four forty five the pace quickens again. Just fifteen minutes to quitting time. You watch the hands on the clock. They drag. Who is holding the hands. Somebody is stalling time.

Ah! The clock says four forty nine exactly. In a flurry of uncontrolled excitement you whisk the paper off your desk and into an already too-full drawer. You empty your ash tray and as the hands point straight up at 5 o'clock you slam the ash tray down and jump to the door.

At home the wife tells you supper will be ten minutes late. The washer broke down, she explains, and she's behind schedule. You're famished. The ten minutes drag so slowly. You've almost missed the big fight. In a flash stomp into the living room and turn on the television. You relax. You watch the fight. You talk. You read. What? Eleven already? Impossible! You drag yourself to bed, remembering to set the alarm for seven.

I tried to capture these feelings on film. I tried to show just what time was. I've just completed the film and I called it "Time. Man's Natural Enemy". It was a lot of fun to make.

—Harold Barnes, Minneapolis.

Kidding T.V.

Ever wonder how some of the shows get on t.v.? Some of them are so simpering they'd be boycotted in kindergarten as too childish. Now, I'm just as bad as the next guy. I watch all of the shows. I see the westerns, the fights, the panel shows, quizzes and family shows. But, one day I really got fed up. They all seemed like drivel and I decided to let off steam. I did it by making a movie which kidded the pants off the straight shows in t.v. I thought that other readers might like to fight back the way I did.

First I divided a typical t.v. day into representative types of shows. It tried to pick things which would be representative of the things every one watches. To do this I chose: a "soap opera", a panel show, a cooking show, a commercial, the popular C.B.S. eye and wrestling.

I then planned to burlesque all these shows. I wanted to make them seem as real as possible with all elements becoming insane. I chose a television format for the show.

My story opened with a family sitting in front of the t.v. The camera



dollies past them into the t.v. screen and the screen fades into the first film.

To give the shows a realism with humor, I twisted the titles of legitimate shows. The soap opera was called "John's Other Wife's Other John". The panel show was called "Who Said That's My Line?". The cooking school was "Chef Spittoon's Program". The commercial was an honest "right from the heart" used car commercial. The C.B.S. eye was real except that it was bloodshot and cried. The wrestling was just as dirty and hamy as I could make it.

—Angie May, Chicago.

Christmas Cards

After Christmas, cards have a way of piling up and fast becoming useless. I put mine to work in January. I made my Christmas film then and I used the cards we received to be the "stars" of my Christmas film.

The idea worked this way. I wanted to eke a record of the cards. To do this I either had to keep the cards or film them. I chose the latter. Obviously, however, the cards themselves made pretty dismal actors. I wanted to lift them from this ordinary class. I did it in two ways.

First, I "animated" them, by tight and critical cross-cutting. I filmed long shots of the full cards. I filmed them by placing them on my titler. Then, when a card had a particularly pretty or funny cover design, I moved in and made closeups of the interesting parts. I gave them movement by shooting certain figures or parts from several different angles then editing these angle shots together so that the cards seem to move. These were often repeated in a definite rhythm. In some instances I com-

IDEAS

bined this rhythmical editing with music.

When a record was a scenic one, I'd either move in close and pan across the scene as I would have done on a real scene or I'd fade the card into a film strip of a scene which was comparable to the one expressed by the card.

Each card was introduced by the signature on the card: Ethel and Albert, Joe and Francis, The Smiths, etc. This faded into the card and the sequence was built around the feeling of the card.

I've just completed the film but we've already run through the film several times already. Each time we see it we enjoy Christmas all over again.

—Jerry Holmes, Miami Beach, Fla.

Dog Show

I'm not too much of a dog lover. I have an Irish setter but he's more my master than he is my pet. His wishes are my command. I can never get him to obey me. You can see I'm not one to go to dog shows yet, recently, I attended a dog show. Amazingly, I had more fun than I've had in generations.

I brought my camera along and found the show, the dogs and the people wonderful material. I started filming with the intention of "playing it straight". That is, I started out just to make a record of the trials and judges. This was to be the scope of my film but I soon noticed that dogs seemed to react to this show in different ways. Some were obviously bored. They seemed only to wish for a cool, shady spot where people no longer existed. Other dogs were keyed up, as

showed little children fascinated by the abundance of pets: loving them, fearing them. I tried to sum up the place by showing the opposites: the fat ladies and thin dogs, the big dogs and tiny masters. I got one wonderful scene. Two people were obviously not speaking yet their dogs were straining at their leashes to be friends.

Originally, I made the film for my own enjoyment. As I delved deeper into the idea I found clubs and groups interested in showing my film. The dog clubs which sponsored the show rented my film for a showing. The kennel club office in my area wants to rent the film for a "road show". I bet I'll more than break even before it's over.

—Herman Poontz, Detroit.

Goldfish

Maybe I've got Freudian complexes about animals, but brother I'm a sucker for anything which ain't human. Dogs, cats and birds fracture me. Little colts and baby calves fill me with a helpless feeling. Still, with all this sympathy for nature, I've never filmed anything wilder than my Scotty Terrier.

Last week, however, I was introduced to a new kind of animal; one which I'm going to seek out and film many times. I'm speaking about the performing animal. The one to which I was introduced was the fish.

I was introduced to a college student who had "a goldfish that swims tricks". It sounded foolish to me but I took my camera and followed anyway. I'm glad I did.

The fish was terribly interesting. It could swim through hoops, eat from its owner's hand and stand on its nose. I shot several reels on the subject. I tried to show how the fish was trained and what it could do. The result was a film that was far more interesting than anything I've done to date.

I'd like to continue on this angle. I'd like to film performing dogs, trained seals and other animals. I'm certain that the people who look at my reels would enjoy the films. I'm not in this business for the money angle, but I'd bet my bottom dollar that for some one who was, the animal slant would be a good one. There are many clubs and programs who'd pay money to entertain their meetings with interesting films like this.

If you are interested you may get ideas from your local daily papers.



These papers usually carry quite a few stories on such animals. Check them and get to work.

—Leon Roberts, Butte, Montana.

Factory Fotos

All of us want to better our techniques. We'd like to get our filming ritual to the point where it's habitual. This mean's utilizing all of the factors which make perfect films, but we don't run into occasions which demand that much of us unless we go looking for tough films to produce. I've found one idea which calls upon all of our knowledge. That's the story of a factory.

When you try to tell the story of a factory and its production line methods, you really have to know your onions. If you don't you'll find them soon.

Imagine telling the story of a pottery business, for example. Starting with the raw materials and following the procedure through to the sales would require quite a lot of understanding. You'll learn a lot by producing such a film. You'll learn how to pick the right steps for filming, rejecting the unnecessary steps to tell the full story in as few scenes as possible. You'll learn that camera angles are important as you try to pick those which show just what's going on. You'll learn that you can't come back for re-takes and you have to get it right the first time. You'll learn just how important light and exposure really are.

I'd recommend this practice for anyone, even if they only want to do a film of next year's vacation. Anyone can make such a movie. It can be built around an orange grove or a million dollar industry, a garage or a car factory will work. Most firms are more than willing to cooperate, especially if you offer to lend them the films for publicity use. They'll find the films valuable. The firm I chose, eventually bought my film.

Before you shoot spend a couple of days looking around the plant. Take a notebook with you. Jot down ideas. Make notes about continuity, camera angles, interesting steps and location shots. Plan your lighting and most important plan your shooting on a

• See IDEAS on Page 16



if winning were the most important thing in the world.

I made closeups of these reactions. I showed the animals being groomed, playing and just sitting, waiting for their turn to show off. I showed the people. The fat ones and thin ones. I



FOTO FUN *in DUBLIN*

The Customs House from the steps which lead into the Liffey under the Tara Street Bridge.

By S. J. LICATA and LA TONA

HERE in Ireland's famous capital no one — not even the tourist bureau — will guarantee the weather.

The historical annals of Dublin reach as far back as 140 AD, when it was called the Ford of Hurdles. Actually there was no town at all then, but merely a passage over the River Liffey. The name Dubh-Linn came later, signifying "dark pool"—for the peat-colored waters of the Liffey.

Dublin is a city of historical greatness and tragedy, and it is this history that will provide you, the holiday movie-maker, with many interesting and beautiful memories of Ireland.

First of all let us consider the necessities of life in a strange country. Fortunately, we speak the same language. Food and lodging in Dublin can be as extravagant or as simple as your budget allows. Simple accommodations here are known as "Bed and Breakfast" — a clean bed and simple breakfast often spent in a private home. *One will see these signs all*

over Ireland and generally they are the most economical accommodations to be found. The price for this will range from 9 shillings 6 pence (\$1.33) to about 15 shillings (\$2.10) per day. Irish and English currency have the same value, but while English money may be used freely in Ireland, Irish currency is not accepted in England.

A note here on English currency might prove useful. It is really not as complicated as it seems. The English pound (£) is valued at about \$2.80. There are 20 shillings to each pound, so that each shilling is worth about 14. Each shilling is composed of 12 pence, this means that the English pence (d) is worth just a fraction more than the American penny. Therefore, the price quoted above of 9 shillings and 6 pence (written 9/6) is about \$1.33.

Dublin hotels range in price from 12/6 (\$1.75) in the cheaper places to as much as £2/8/- (2 pounds, 8 shillings) or \$6.72 in the de luxe hotels.

These prices usually include breakfast. In the tourist season rates are usually quoted on a weekly inclusive basis. This means three meals a day and tea, whether taken or not. In this respect the length of stay should be made known to the hotel management so you will know on what basis you are being charged. De luxe hotels such as the Gresham, Royal Hibernian, Shelbourne or Russell have rates from £1/10 (\$4.20) to £2/8 (\$7.75) per day including breakfast. Inclusive charges range from £9/9 (\$26.46) to £22/12 (\$63.30) plus a service charge of about 10% per week.

First class hotels such as the Four Courts, Parkside or Standard range from 18/6 (\$2.55) to 30/- (\$4.20) per day including breakfast or from 189/- (\$26.45) to 210/- (\$57.40) per week on an inclusive basis, plus service.

Second class hotels such as the Majestic, Moran's or the Grosvenor, run from 18/6 (\$2.25) to 25/- (\$3.50)

A Home Movies Travelogue

per day including breakfast or from 175/- \$24.50) to 250/- \$57.40) per week on the inclusive basis, again adding service.

Other hotels cost from 12/6 (\$1.75) to 30/- (\$4.20) per day, including breakfast.

Your main source of transportation around Dublin is conveniently handled by the public services, and of course, your own two feet. The buses

See DUBLIN on Page 16



Campanile of Trinity College



Christ's Church in Dublin



The Dublin Bank



O'Connor Street looking north



YOUR MOVIES

By DOW GARLOCK

(Part III)

to some degree, but this 'action cueing' is usually done for dramatic effect and not necessarily just to be following the action. Mickey Mouse scoring does appear quite often in pictures of lighter dramatic quality, particularly with comedy situations where the musical cueing is done strictly for comedy effect. So here are the two basic techniques of musical scoring . . . *Mickey Mouse and Free Style.*

Since the amateur's primary source of musical material is records, I would like to suggest two methods that I have found helpful in locating particular musical material in a record. Where critical 'spotting' is not required, like when dubbing from records onto magnetic tape for subsequent editing and critical cutting, you will find the 'marker', illustrated in Figure 1, helpful in relocating a previously selected strain. Cut a piece of cardboard as illustrated so that the end extends about two inches beyond the edge of a 12 inch record. Make calibration along the edge of the 'marker' 1/16 of an inch apart and number them as shown. Then the location of a particular musical strain can be noted on your musical sequence breakdown in some such manner as,—Rachmaninoff, Symphony No. 2. Side 2. Marker 8¾.

To relocate a predetermined spot critically, play the record down to the desired strain, stop the record (by hand) exactly 'at' the desired starting place. Leaving the needle on the record, back up the record by hand to the equivalent of one second. (Approximately 1½ turns for 78 RPM records). Affix a piece of *splicing tape* (for splicing magnetic tape) to the record right up against the needle, as shown in Figure 2. The *splicing tape* offers two advantages,—1st, the adhesive will not come off on the record when the tape is removed and 2nd, since the tape has a smooth surface, the needle can be placed down on the tape and care-

• See MUSIC on Page 30

Last month we discussed basic musical forms and analyzed them briefly from the standpoint of their inherent functional characteristics. We also learned that in the functional application of music to a motion picture, the determining factor for making our choice is the dominant emotional character of the scene and the degree of its emotional quality.

To clarify a statement made in last month's article where I said that neutral music often takes on the emotional qualities of the pictorial material, or vice versa, may I point out that if music without character is applied to pictorial material without character, such a double negative adds nothing to either the pictorial or musical character.

BEFORE taking up the practical application of music to motion pictures, I wish to call attention to the two basic techniques that are used in the professional field. The first is what is known as "*Mickey Mouse*" scoring. As the name implies, this type of scoring has its fullest application in cartoon subjects. Cartoon stories are developed mainly through action and have little inherent emotional character. Due to this fact, there is no emotional quality upon which musical development can be based. Therefore, the composer has only pictorial action upon which to establish his musical development. Hence, if the composer is to establish any character in his score, his only recourse is to 'tie' the music to the action of the picture. Thus the technique of musically cueing nearly every action of the characters has come into being.

In 'live action' pictures we find that emotional characteristics are the dominant factor, as a rule. Therefore, most musical scoring of 'live action' pictures is done in *free style* or *over all* mood music. In this technique, the musical cueing of action is also used

how to shoot

SUN and SNOW

By JULIUS SMITH



Icicles are an excellent compositional aid in framing your main point of interest. Try to include a mass near the camera which can frame the scene and thus give it more depth.

IF you're sweating it out in Southern California right now, or are lolling around somewhere in South Africa, why just pass this one up—unless you want to read on anyway and learn something which might come in handy.

This is about snow and sun and how to shoot it.

I guess the most important thing to think about with this kind of material is *exposure*. Without the right exposure. (and we are talking about color film now) you can't even start thinking about the routine shots which lie so invitingly on every side when cold weather rolls along.

But let's assume that we have been using that exposure meter pretty steadily all through the summer, and are fairly familiar with it; in fact, our films are pretty fair, even if we say so ourselves because we have done pretty well with the vacation films

and even the indoor stuff we shot on Thanksgiving.

In photographing snow scenes there are a few things which have to be considered such as cold weather, huge masses of sheer white, and lots of ultra-violet light. Then there are the various kinds of snow — muddy and dirty after a thawing day; hard and crusty after a soft snowfall, with cold weather following and freshly fallen snow.

Why do we list the various kinds of snow? Simply because each type demands a different kind of approach, and if we know *how* to shoot that particular kind of shot, then doesn't it follow that we shall have better films?

So let's consider a few of the things mentioned in the last few paragraphs — like cold weather for instance.

If it's cold, keep warm and keep the camera warm too. Wear warm,

you can shoot WITHOUT A TRIPOD

By GEORGE CARLSON

One of the most distinguishing technical marks of a good home movie is its steady scenes. Hardly anything can beat a good sturdy tripod, but many of us are inclined to forget to take it along on a filming expedition. Even at home we like the easy way of hand holding the camera with its usual weavy results.

There are many substitutes for a tripod — many better than some of the thin legged spindly affairs available. Around home, for example, lean the camera against a door jamb or sit backwards on a chair and rest the camera on the chair back. Fig. 1. Out of doors the same holds good, try a tree, if convenient, to help steady yourself and camera. Fig. 2. Those picnic benches and tables are as steady as anything. Fig. 3. A fence, park bench,



bridge piers or railings, car doors all are fine. Fig. 4.

For a camera hike get yourself an old broom stick and turn down, by force, a short 1/4-20 bolt into a smaller bored hole in one end. Cut off the bolt head and you have a pretty good unipod and hiking stick combined. Fig. 5. This is handy at games too, when you sit in the stands. Make it just the right height for eye-level, so that

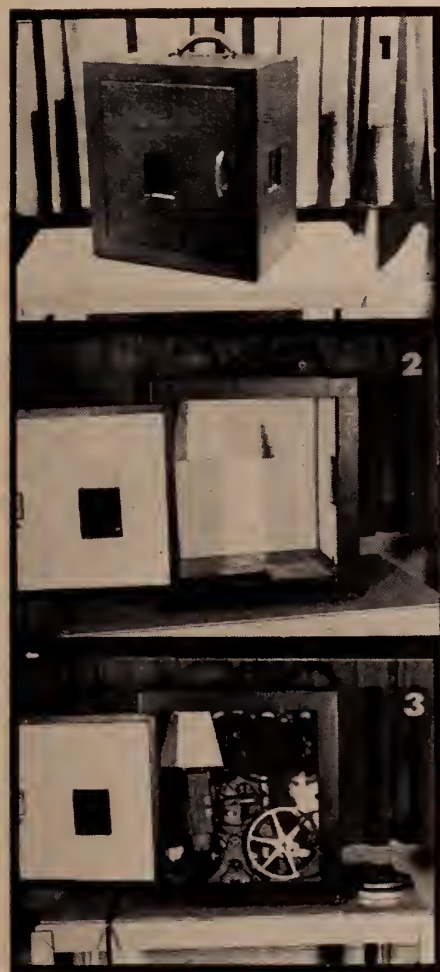
See Next Page

• See TRIPOD on Page 19

build a portable PROJECTION BOOTH

BY H. H. REECH

EVER wished for some kind of projection booth that you could move around? Or a sound-proof cabinet for your projector to get rid of unwanted motor noise when preparing a narration on your tape-recorder? Well, the problem is not a big one and the pictures and diagrams shown here may



help other amateurs to build such a case from scraps of wood with just the ordinary handtools being used.

The case being described here was built to accommodate my Keystone 8mm projector but sizes and dimensions will have to be modified to suit other models and makes. Diagram 1, shows how I started the project; first I built a frame out of 2 x 1-in. white pine. The sides are glued together and can be mitred or butted. Two frames were made for front and back respectively, and then the whole framework was put together as shown in the diagram. Panels for the sides were cut

...See PROJECTION on Page 35

SUN and SNOW

...Continued from Page 14

sensible clothing, and keep hands and feet warm also. If hands get numb, then it may be difficult to handle the camera controls and we might as well go home.

If some of the controls of the camera are hard to handle even with thin gloves, then make some sort of control extension to make manipulation much easier.

Another thing to remember is that changes of temperature create temporary condensation of moisture and other troubles, so give the camera a chance to cool down to weather conditions outside. Wait a few moments before starting to shoot.

But here is one of the most important factors connected with shooting snow scenes. There lies a vast expanse of white, and even if you have a myriad of light and medium colored objects, the terrific reflection from the snow makes snow pictures a tricky problem to tackle — but it can be done and the results are well worth the effort.

Snow scenes are not the average subjects for which the exposure meter was designed to read reflecting values.



A meter is calibrated on the assumption that the scene photographed will have about 25% highlights, 50% middle tones and 25% shadow area. Since snow scenes are almost 100% highlight areas, meter readings made on snowscape may vary as much as three or four times too high. And this means only one thing; underexposure to that extent.

And when you think about color films being under or overexposed that much, it is no wonder that it makes

one's head swim a little. If the film is under-exposed then our films will have a preponderantly bluish cast, and this is especially bad since snow scenes already have too much blue anyway.

But there are three possible solutions and here they are:

1. The Grey Card.

Take all your readings by measuring the reflected light from a grey card — and do this at all times — summer and winter. The card is held at arm's length from the meter, so that the prevailing light strikes the card and illuminates it properly.

2. Use An Exposure Factor.

Determine, (by experiment) how much less light a certain scene will need when covered with snow. Say the figure is 3. Then check your summer exposure and multiply by three.

3. Take Near Readings.

Choose some medium object nearby which is to be included in the shot and take a reading from that object. Then expose the whole scene at that speed.

Another point in connection with the all-white color scheme is largely esthetic. One can make snow shots a lot more colorful and interesting if

ways are devised to add to the composition a maximum amount of color in the costumes and props. Remember that colors which seem garish and brazen in a normal scene, often become tasteful and attractive when surrounded by large spaces of white. And this seems to be the principal used in advertising where a product is practically flooded with "white space" in order to give it glamor and tone. So have your subjects wear

... See SUN & SNOW on Page 39



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IDEAS

• Continued from Page 11

schedule which will not interfere with production.

Before you shoot prepare a shooting script. It does not have to be a complete scene-by-scene outline, but it should contain the story theme and enough information to tell you at a glance what kind of camera angle and lighting you planned to use. You can make it in either outline or card-file form. When this is done, shoot. You'll learn a lot.

—Viv Jordan,
Vancouver, B.C., Canada.

Baby in the House

Recently I saw an advertisement in a magazine which was prepared by the Johnson and Johnson Company. The ad was a movie maker's dream. It was a complete shooting outline for a baby film. The ad took the viewpoint of just what changes a baby brings to a family. The new hours, the new toys, the crib, the care, and the wonderful love which a baby brings.

Instead of taking the ordinary viewpoint, the ad took a new slant. This is a wonderful thing. Too many of us take the easy way out and that's the ordinary way. Instead of planning ahead we stop with our first thought. That's not good enough when it comes to making movies. If we accept our first idea, we and our films, never grow.

I'd like to suggest that your readers could advance and would in fact, be well advised to reject their first ideas. If they'd think just a little longer they'd come up with one which is much better. These better ideas will pay off with high dividends in better movies.

Geo. Smith, N. Y.

DUBLIN

• Continued from Page 13

are very economical, ranging from 2 to 7 or 8 pence, fairly fast and usually take you very near your destination. However, bring along your best pair of walking shoes. Everywhere you go there will be a lot of walking, through parks, museums, churches and galleries, not to mention the shopping areas. Actually, the distances around Dublin from place to place are so close that you will find yourself walking to most of them.

But now that we've told you about the more uninteresting aspects, let's take a look at what you will see in Dublin.

To see Dublin at its photographic best requires at least two days (again not guaranteeing the weather). We'll begin at O'Connell Street, the heart of the city.

The first morning take a five minute walk from Nelson's Pillar to Trinity College. Just before reaching the college, on your right, is the large windowless Bank of Ireland. This was formerly the old Parliament House, built in 1729 and is considered an excellent example of 18th Century architecture. The light is fine for a shot looking North at the front of the bank at 8 a. m. in the morning. Another good angle is from William Land Street, looking South toward College Green.

Diagonally across from the bank is Trinity College. Here, in one of the oldest colleges in Ireland, is the library containing the famous "Book of Kells". This illustrated manuscript of the Gospels dates from the 8th Century. An unusual aspect of the display of this book is that only two pages are seen at any one time and the pages are turned, one a day. So don't expect to see the entire book. Several fine shot at the college can be made through the archways and of the campanile. Our picture of the campanile was taken in the rain.

Three blocks West on Dame Street is the City Hall. Dublin Castle and Holy Trinity Church. The City Hall is on the site of the Damas Gate. This was the eastern entrance to the ancient city. Dublin Castle dates from the 13th Century and the Record Tower is the major or visible remains of this old Norman castle. The tower contrasts nicely with the newer buildings surrounding it. However, a good angle on the tower alone is rather difficult to obtain and a wide-angle lens here will prove helpful. Perhaps the best view of the tower alone is from the street to the left of Holy Trinity Church, or from a side street leading from the church and castle. Holy Trinity Church, formerly the Chapel Royal, is rich in oaken carvings on the inside. Outside, more than ninety carved heads of British sovereigns and other historical figures will make for many good close-ups. A view of the church and tower together can be obtained from the yard adjoining the two buildings on their right.

Next come two cathedrals — both of the Church of Ireland — Dublin holding the distinction of having two cathedrals of the same faith in the same city.

Christ's Church Cathedral is straight ahead, at the end of Lord Edward Street. This structure of Norman and early English architecture is most easily and conveniently photographed from the rear, looking Northwest. The facade sits facing a very narrow street and is rather difficult to photograph well.

Walking left down Patrick Street brings you to St. Patrick's — another

• See DUBLIN on Page 19

OTHERS

• Continued from Page 9

Wonderland' has always been the fantasy of the thing, to our mind. And it takes a little more than a camera and some color film to take Lewis Carroll's story and produce it on film. But Louella Showden has done it with infinite grace and realistic sequences which make the film so charming and so universal in its appeal. The props used have been made with a great deal of attention to detail, and Louella Showden tells us that Humpty Dumpty, for instance, was constructed of cardboard, but made so that the arms and legs could move as he sat on the wall. The actors are friends and neighbors who live nearby, but the professional work of the Queen, and most of the others are several cuts above the amateur work we see here every month. And somewhere, right here, there is a moral of some kind, we think. Louella Showden took more than a year to make this film. Her exposure, titling, tempo and editing are excellent. Her actors are competent and the little girl who plays Alice, is Alice. And finally, she had set her mind to do a good job, and of course, that's what came out when she was through.

"People spend lots of money on long trips, yet pass up the wonderful material right in their back yard," she said. While we can't say that she is exactly right about movies which are made away from home, we do feel that she has hit the nail on the head when she claims we do not see the obvious subjects which can be made, every single day, at home.

"Alice in Wonderland" is one of the best films we have seen since "Sad Duckling". We advise Louella Showden to promote her film so that she can sell it to the best possible organization, so that she can make as much money as possible. She deserves it.

LETTERS

• Continued from Page 7

WANTS TO STRIPE HIS OWN

In the April 1953 issue of Home Movies—"Coat Your Own Magnetic Sound Film", you mentioned a unit capable of doing this job. Is there anyone making this unit for sale?

—F. A. Terwilliger, Rochester, N.Y.
Probably the Minnesota Mining and Smelting Co., of Minneapolis but this is definitely NOT for sale, and NOT for use by anyone unless permission is granted from the Company. Our author worked out his own machine, and

since it is for amateur purposes and not for commercial use, the patent owners do not mind. Check with the Company for more information.

* * *

ORPHAN TELEPHOTO

I have a telephoto lens which needs some factory adjustment. The trade name is "Platar". Can you furnish me with the address of the manufacturer.

—Carl Dell, S., 2142 S. Burnett Rd., Springfield Ohio.

Never heard of it. Any readers who can help Mr. Dell?

* * *

PANAVISION

Could you send me more information on the new "Panavision" lens for 16mm and price on the new Radiant Screen?

—Kaspar Bakkala, Longview, Wash.

Saw your article on "Panavision" and am planning a production using the new lens—in 16mm. Where and how can I purchase this equipment.

—Otis K. Hunziker, Riverside, California.

Both requests have been sent along to the developer of the new lens and you should hear from him in the near future.

• Continued on Page 28

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- DATE of MONTH
- DAY of WEEK
- HOUR
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Let's go

SHOPPING

STICK-ON TITLE LETTERS

There's a new series of stick-on title letter from France which are provided in a series of 78 various alphabets graduated in sizes from 3/16" to 4". The distributor can also provide a variety of twelve faces. (Grace Letter Co. 5, East 47th St. New York 17, New York). The letters are beautifully designed and can be used for filming titling and even interior or exterior sign work. They are gummed on the reverse side and require no special skill for affixing them to a variety of surfaces.



CARRY YOUR OWN LIGHTS

Crownlite Inc., manufacturer of barlite units has just announced a new carry-all carton, called the Karry Karton. Case is made of cardboard and has a plastic handle. Seems to us that this is an excellent way of storing and carrying lights and eliminates the chore of replacing the bulbs whenever films have to be shot. The Foldmaster unit with Karry Karton sells for \$12.95. The Foldmaster Deluxe is also available with a compartmented luggage case, made of wood and leatherette covered. This one sells for \$19.95.

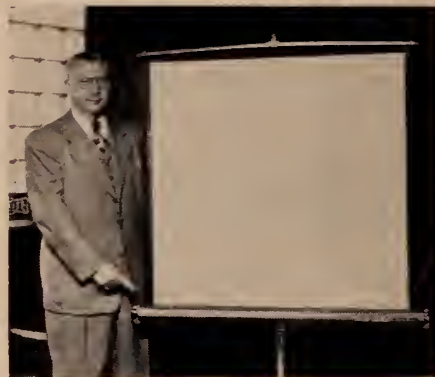


NEW MOVIE SCREEN

The "Silver King" is a composite of Da-Lite original features. It has Da-Lite's "push-button" opening device; a touch on the "push-button" control and the extension rod pops up while the tripod legs glide open. Another feature is the aluminum, equalizing "Silver King" Slat-Bar. This process was first used on the larger size Deluxe "Challenger" screens, and was incorporated in the famous "Picture King" model introduced in 1948.

The Roller-Lock on the "Silver King" permits a slight turn of the end cap to stretch the fabric uniformly taut. Pressing the Roller-Lock pin maintains the tension. Another original feature of the "Silver King" is the automatic tension release . . . touch the extension rod "push-button" to automatically release fabric tension.

The new Da-Lite "Silver King" screen is available in two popular sizes: 40" x 40" at \$31.95, and 50" x 50" at \$39.95. Its many new, tested mechanical features, and its rich metallic silver surface assure new thrills in projection perfection for all home movie and slide enthusiasts, claims the manufacturer.



PORTABLE MOVIE LIGHT SOURCE

The "Newslite" is claimed to be a completely new idea in the realm of portable lighting units. It is self-contained, and does not depend upon any outside source of current for spot news coverage. Unit is a natural for free-lance newsreel cameramen who service the TV stations or cover for the news services. The unit clamps on side of camera, and the 46V battery is carried over the shoulder. Wet cell provides enough juice for 1500 feet of film. Light can be switched on, or on-off for short takes. Can be mounted on Eyemo, Filmo, Arriflex or any other portable movie camera. Complete, with charger \$210. Write S.O.S. Cinema Supply, 602 West 52nd Street, New York 19.



DUBLIN

• Continued from Page 16

cathedral of the Church of Ireland. This church also faces a narrow street, but it is possible to shoot it from up along Patrick Street or from the little park adjoining it. Inside are beautiful stained glass windows and photographs are permitted except, of course, during services. Incidentally, you may stop and eat anytime you like. In this neighborhood lunch will cost you about 4 shillings (56c) per person.

Leaving St. Patrick's return by the way of Patrick Street to High Street and turn left for a short walk to St. Audeon's Church, just off Cornmarket Street. St. Audeon's is the oldest parish church in Dublin and contains 3 bells, cast in 1423, that are the oldest in Ireland. At the left of the church is St. Audeon's Arch, the only surviving gate to the ancient walled city. As with many other tourist attractions throughout the city, a small admission fee is charged.

The next stop in your itinerary is not as photographic as it is interesting Guinness's Brewery, one of the largest in Europe, is just a few blocks West on Thomas Street, which becomes James Street. The number 21 bus will take you there, but you must arrive before 3 p. m. as this is the time of the last tour through the Brewery. Tours are conducted every hour from 11 a. m. to 3 p. m. daily, except Saturday then only at 11 a. m. The tour ends in the sampling rooms.

The brewery tour ends your first day — a lot of walking and a lot of looking and (depending on that unpredictable weather) a lot of good shooting. The number 21 bus takes you back to College Green and the 6, 7a, 8, 9, 10, or 11 bus will take you up O'Connell Street. If you were in time for the 3 p. m. trip through the brewery, your bus should have you back on O'Connell Street by 5 p. m. — just in time for high tea. Get off the bus at the North end of O'Connell Bridge and walk up O'Connell Street about 50 yards to the "Green Rooster". This is an interesting little cafe, moderate in price and inside, on the lower level, it is furnished like the interior of a train. Try their pastries.

Dublin offers the usual in entertainment, cinemas, theatres, ballrooms and some interesting pubs. Various public and private functions will provide many opportunities for your evening's pleasure.

Your second morning begins again from O'Connell Street, not quite so early as before. While walking South on O'Connell Street note the General Post Office on the Southwest corner of Henry Street. Here is the scene of much of Ireland's recent turbulent history. The General Post Office was the

• See Next Page

NO TRIPOD

• Continued from Page 14

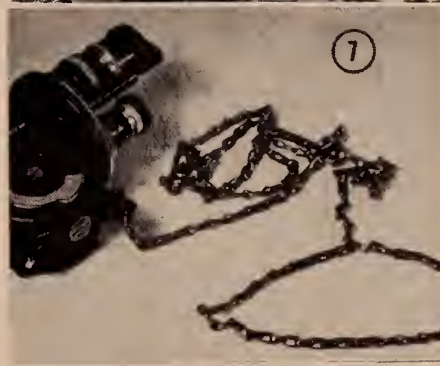
the camera finder is at eye level. Whenever you are without a tripod it really pays to look for a camera rest. Try sitting or squatting and use a knee rest as in Fig. 6, if nothing else is handy.

On a "rock climb", hike, camping trip, etc., where you may have a lot of stuff to lug around, a tripod can be very much of a nuisance. Much better than a "rope pull", is one made from light chain as in Fig. 7 and 8. Wire one end of the chain thru a drilled hole in a thumb bolt to fit the camera socket and wire the lower end into a loop for your foot to slip thru. Exert pressure upward while filming. It really works and the chain can be just bunched up and dropped in a pocket without tangling like a cord would. Ready for use it flops out straight and you just "step on it". This is my favorite and is always in the gadget bag.



Good for all around use and easy to slip in a gadget bag too is the neck-pod. Fig. 9. You can even make one from a 1/2-inch dowel, strap, a bolt and a small tilt-top.

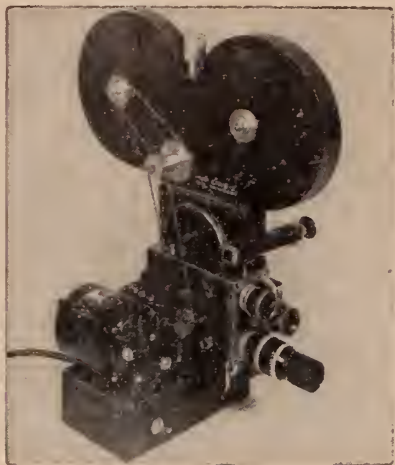
Bird and animal filming (whether by remote control or telephoto) really needs a tripod, but many of the foregoing suggestions are sometimes practical. If your camera has it, use slower speeds to smoothen out camera jittering. Combine this with the chain pull and you really have an excellent tripod substitute when you have to film in a hurry. For bird filming around home (or other high angle work) a ladder with a bored hole in the top step to hold a bolt into the panhead works very well. Fig. 10.



A little tabletop gadget easy to make from a pipe flange, is a 2 or 3-inch pipe, and a cap with a short bolt turned down from inside thru a drilled and tapped hole. It can be mounted on

• See TRIPOD on Page 36

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DUBLIN

• Continued from Page 19

headquarters of the Irish Volunteers during the Insurrection of 1916, and it was the place from which the Republic was proclaimed. The notable feature here is the large Ionic portico 80 feet wide with its 6 fluted columns.

Nearby is the Nelson Pillar, 124 feet in height. From the top of the pillar a wonderful panoramic view can be made of Dublin and its environs. Near noon would be the best time for this type of shooting. An ultra-violet filter will prove very helpful in reducing some of the haze very frequently present.

Descending Nelson's Pillar walk South on O'Connell Street or take the number 6, 7a, or 8, bus to the intersection on the South side of O'Connell Bridge over the Liffey. Here the street divides and the center building houses several professional photographers, quite accustomed to opening their windows for vacationers to get a photo looking North of O'Connell Street.

Continue East along the South bank of the Liffey a few blocks and you will find yourself across the river from the Customs House. The Customs House — a long building 375 feet in length is best pictured from this bank of the Liffey. Your pictures may be made from the steps that descend into the water under the bridge over Tara Street. The bridge and its trusses form a nice frame when looking Northeast. Then, you may walk along the bank further and find some nice framing in the colorful Guinness' boats that constantly traverse the river.

Return to the South side of O'Connell Bridge and catch the number 72 bus going West. A few blocks to Church Street leaves you opposite the Four Courts (the Irish Courts of Law), again a long facade 450 feet in length and best photographed from this bank of the Liffey. You may be fortunate enough to include one of the graceful swans of the river floating through your picture to frame an otherwise static scene.

Across the Church Street Bridge and North on Church Street is St. Michan's Church. Built in the 17th Century, this church sits on the site of an old Danish church founded about 1096. Some interesting aspects of the church are: its square battle-mented tower 120 feet high, possibly dating from the Danish period; the organ, built in 1724 believed to have been played by Handel; the stool of public repentance, and the vaults. The vaults are perhaps the strongest point of general interest in Dublin. Herein lie mummified bodies as much as 300 years old, that may be seen and, if so desired, touched. This strange phenomenon is attributed to a peculiar quality of the atmosphere — the air

is perfectly dry inside these vaults.

While St. Michan's offers little in the way of photography, your visit to the crypts should not be missed.

Leaving St. Michan's, walk to Arran Quay by the river and catch the number 24 bus to Phoenix Park. The 1076 acres of Phoenix Park will more than fill your second day. The Zoological Gardens lie to the right of the main road through the park. Founded in 1830, this is the third oldest zoo in the world and is famous for the breeding of lions. Breeding began in 1854 and now more than 500 cubs have been born in these gardens. The main lion arena is bareless and so interesting movies of these king cats can be made, using your regular or telephoto lenses. For the children there are pony and elephant rides. The zoo is always one good way to get all the family and friends into your movies.

To the left of the main road through the park you may proceed toward Furry Glen. Here along the way, groups of tame deer will be found, and from the road above the glen a beautiful view of the Dublin Mountains and the upper Liffey can be photographed.

When weary feet will trod no more, leave by the gateway leading to the North Circular road and take the number 9 or 10 bus toward the city.

If you are fortunate enough to be in Dublin the first part of August, you may turn your movie lens on the world famous Dublin Horse Show. This is one of the greatest events on the Dublin sporting calendar and attracts people from all over the world.

Should two days be your limit, then you have seen just about all you can of the city, but if you have a week, for example, then there is much more that could be added. In Dublin itself there are: the Botanical Gardens; the National Library, Art Gallery, Museum, and Leinster House, the meeting place of the legislature; St. Stephen's Green, the largest and prettiest park within the city. Also there are: Marsh's Library, the oldest public library in Ireland founded in 1707; the Municipal Gallery of Modern Art; the Mansion House, that figured in the Insurrection of 1919; and many other parks and historical buildings.

Admission to most of the points of interest are free. There is the usual gratuity to a guide where that service is available, but St. Michan's crypt, the crypt at Christ Church, Nelson's Pillar, and the Zoo have a small fee, the greatest being at the zoo. (Two shillings, 28c).

If time permits, trips to the South of Ireland will be repaid in beautiful scenic movies. It is here that Ireland truly proves that it is the Emerald Isle.

(Next Month—PARIS)

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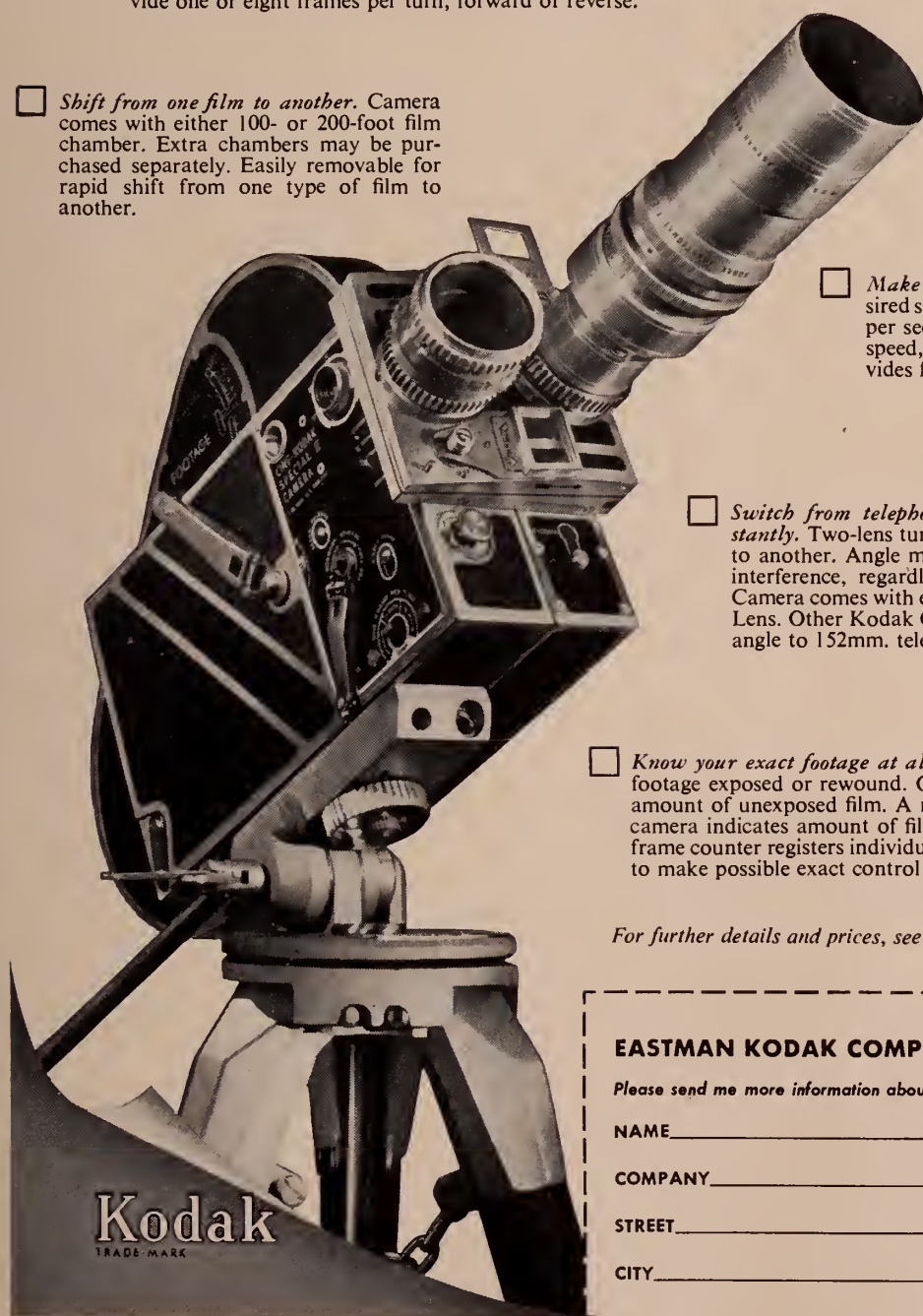
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☐ *Know your exact footage at all times.* Three film meters show footage exposed or rewound. One, on the film chamber, shows amount of unexposed film. A mechanical footage meter on the camera indicates amount of film run or being rewound. And a frame counter registers individual frames run forward or reverse to make possible exact control for special effects.

For further details and prices, see your Kodak dealer or mail coupon below.



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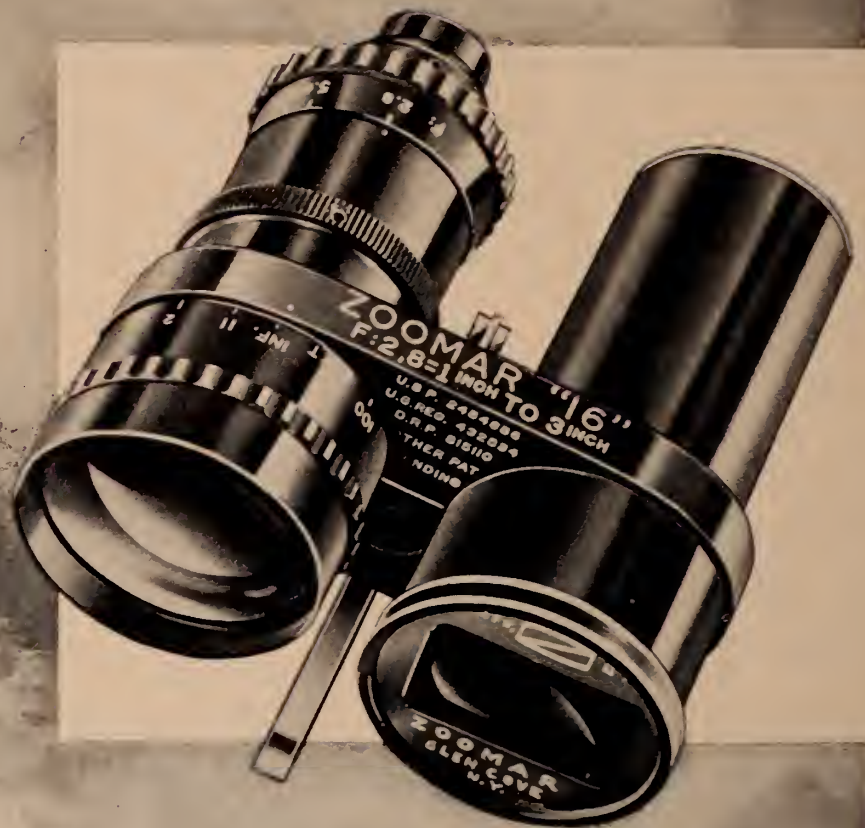
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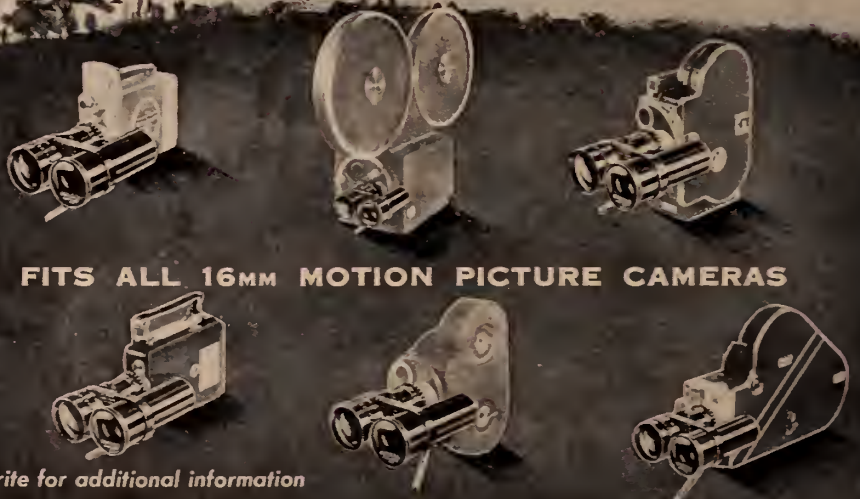
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CINE PHOTOGRAPHER

JANUARY 1954

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STORY OF A PROMOTION FILM—See Page 26

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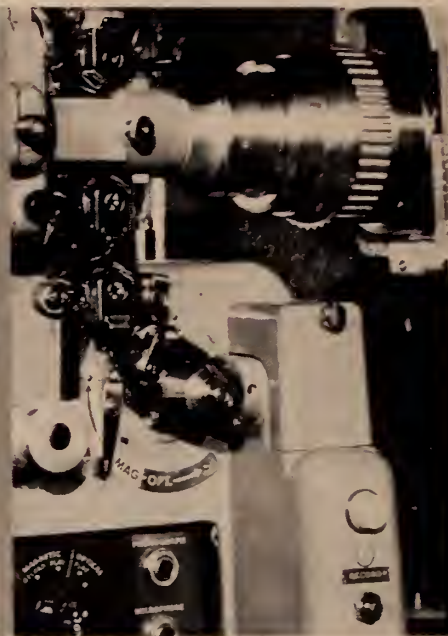
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"CINEMASCOPE"...

new Bell & Howell system

By JAMES RANDOLPH



The Bell & Howell Company announced this month they have embarked upon the manufacture of their new Cinemascope lens which they are making after arranging with 20th Century Fox to produce the system for use on 16mm cameras. A demonstration of the process was held in Hollywood December 2nd, 1935 — and here is the PRO CINEPHOTOGRAPHER report.

WHEN Bell & Howell began manufacture of the Cinemascope lens for 20th Century Fox, someone got the idea that a 16 mm version would be feasible and research was begun to further this idea.

Two weeks before *Pro Cinematographer* went to press, we had the opportunity to see the lens and several short films which were shot under various conditions by a variety of cameramen.

The lens is quite large, by ordinary standards, and is fixed to the camera with a special bracket. We don't know whether a tripod bushing has been bored at the base of the bracket but this would be a logical thing to do, in order to balance the equipment in use.

Bell & Howell claims that this lens is the world's sharpest anamorphic lens, containing six elements which has been colimated for crisp definition to the corner and edges. Glass surfaces (air) are magnesium fluoride coated, and the three doublets are butyl methacrylate cemented. They

state that color banding and fringing is eliminated by correction of all color aberrations.

Essentially, the Cinemascope lens is an add-on unit which, when mounted on any camera lens, squeezes a wide-field picture (aspect ratio 2.5 to 1) into a standard picture frame.

Screen used for the demonstration was the new Astrolite material manufactured by Radiant size 8 feet by 20 feet at a projection distance of approximately 40 feet.

Three short films were shown. The first one was a record of military personnel marching and then a grand review on a vast field. Evidently the cameramen on this one, unfamiliar with the new lens made several blunders which were reflected in their footage.

But the second sequence taken in Washington by Byron was superb. Most of it consisted of travelling shots where the camera was fixed on a truck or car and this moved along the streets of Washington showing the vast panorama of the city—from eye level. It would have been impossible to get the same effect with the conventional lens equipment unless the cameraman made his shots from a mobile unit, and located the camera at a great height.

The third film was short by Roy Wolfert, and this one contains a

• See CINEMASCOPE on Page 28

Exposure Meter

By LEONARD CLAIMONT

IN ORDER to get perfect results on the screen it is first of all necessary that the exposure be correct—and there is but *one* correct exposure for any given subject, no matter in what way we look at it.

The correct exposure is that which will give the balance of highlight and shadows in the finished product which the cameraman originally intended to produce. If the effect he was striving for was attained by adhering to his calculations, then the resulting exposure should be considered the correct one. To some extent it may be said that correct exposure is a matter of preference, provided we stay within the boundaries of good photographic practice. Thus, the fact that the best exposure is usually something more than just the theoretical standard, we may well speak of it as an *art*.

If a picture is to depict gaiety and frivolity, then the exteriors may be slightly over-exposed to match the mood of the high-key interiors. If low-key lighting sets the mood in a dramatic interior, then this should be matched with similar exterior scenes by a certain amount of under-exposure. A cameraman with a sense for the esthetic and knowing the limitations of his equipment will regulate his lens opening to create the most pleasing effect.

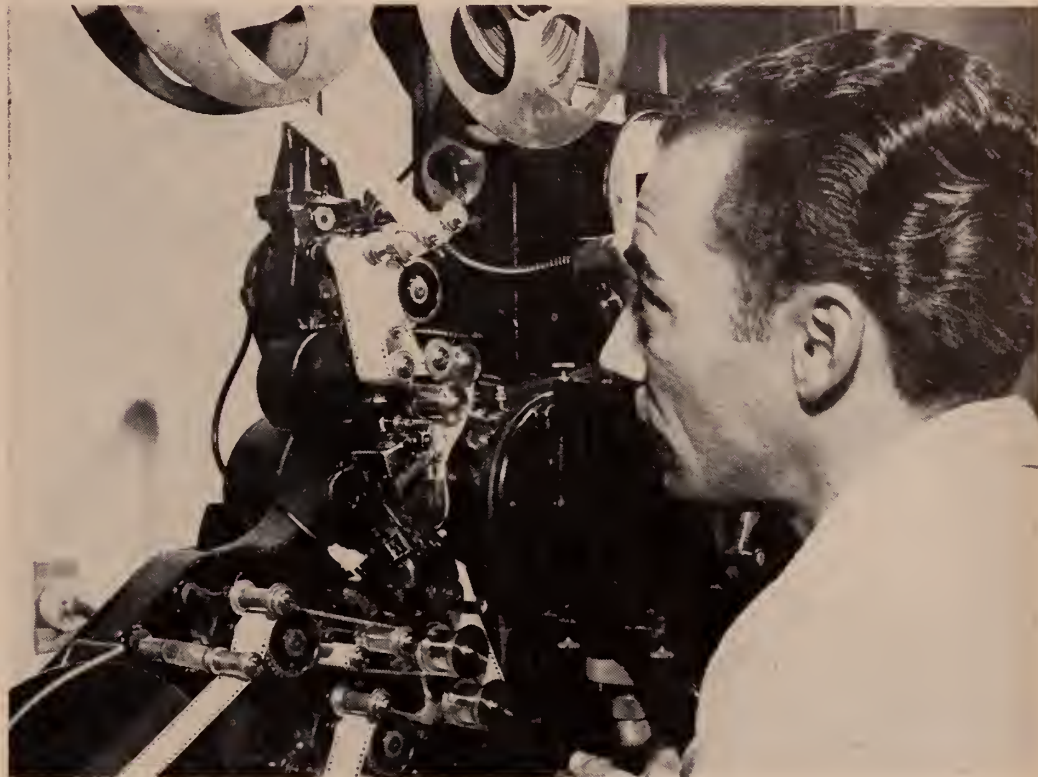
But before we go artistic with our exposure, let's make sure we understand the full meaning of consistently good exposure technique, as the importance of scientific approach to perfect exposure cannot be over-estimated.

In calculating exposure, the following factors should be considered:

1. Lens aperture (coated or uncoated lens).
2. Shutter opening.
3. Camera speed.
4. Emulsion speed.



For head and shoulders shots get in close and take a few readings from various angles; average what you get, then shoot.



Your exposure is all important to the laboratory and if consulted in advance can pull up an underexposed negative — but this won't work with color. Consult him before shooting.

5. Intensity of light source.

6. Brightness range of the scene.

Each of these six factors is basic photography, and therefore shouldn't need to be elaborated upon.

There are several methods for computing exposure, but only one that is absolutely reliable—with the use of a photo-electric exposure meter. This type of meter, used by most cameramen the world over, consists of a light-sensitive cell which, when energized by light, forms an electric current. The amount of this current is proportionate to the intensity of the light received by the cell. The electrical current formed is measured on the graduated scale, and the exposure computed.

Many exposure meters now on the market measure up to near perfection, but every cameraman usually prefers his own favorite make. Professionals all over are using such meters as General Electric, Weston, Norwood, De Jur, Electrophot, etc. Personally, I prefer the General Electric, Type W 68, using the A.S.A. exposure index. All meters of this type measure light in terms of *foot-candles*.

When the light from one candle falls upon an object at a distance of one foot, the illumination on the object is

said to be one "foot-candle". If we, for instance, have 25 candles (or a 25 candle-power lamp) at one foot distance, the illumination would, of course, be 25 foot-candles. If we change the distance, the illumination will vary inversely as the square of the distance, because the cone of light which covers one square at a foot will cover 4 squares of the same size at 2 feet, 9 squares at 3 feet, and so on; and since the same light falls on one square at one foot is spread over 4 squares at 2 feet distance, it is naturally $\frac{1}{4}$ of the strength, so that a 25 candle-power lamp at one foot distance gives an illumination of 25 foot-candles, and at 5 feet distance it gives only one foot-candle. This is the principle on which the photo-electric exposure meter is calibrated.

The light falling on an object is known as the "incident light", and is measured in foot-candles. The light bouncing back from an object is the "reflected light", and is measured in "foot-lamberts", a foot-lambert being the brightness of a surface which reflects diffusely all the light which falls on it and on which the illumination is one foot-candle.

So what system should be used in

• See METER on Page 36

Story of a Promotion Film

By JOE STEIN

Last month the staff of PRO CINE PHOTOGRAPHER got together and shot a complete film in black & white, using whatever facilities were available in Hollywood. Purpose of the film was to promote the sale of four books, and it was made to be shown to groups directly interested in the use of these publications. The main problem was speed and the entire project was completed in a day and a half. Here is the story. Ed.

* * *

Monday: 5:00 p.m.

After a preliminary conference, it was decided that our film must be light in vein, and should not run more than five or six minutes. One man was assigned to write the short script and he was told to have the material ready for the next day.

Tuesday: 9:00 a.m.

Our three page script was ready. This took the form of the conventional script with a description of the action on one side, and the narration on the other. We had decided on the narration type film so that the whole thing could be made more rapidly.

10:00 a.m.—The director of the film consulted with a staff of artists who broke down the script into shots. Sketches were made of each shot, and a description of the action was typed in a box under each sketch, (see illustration). This way, the director could refer to the sheet, rehearse the actors and make the shot. Since we were to shoot the film that night, there was nothing more to be done except complete arrangements for renting the studio where the film was to be made. A price of \$70 was decided upon, and this incidentally is a minimum rate. It provided for use of the studio, and use of lights and other facilities. Camera used, (our own) Bell Howell "Specialist" 16mm battery powered using 200 foot magazine.

11:00 a.m.—Three actors were needed. (one man and two girls). We hired the man by phone, and called a modeling agency who provided the two girls. Then we arranged for a title artist to be at the studio that night so that he could make the titles while the film was being shot. Costumes were simple, and these were rented from Western Costume in Hollywood. All we needed was a stethoscope, a doctor's white coat and two bathing suits for the girls. Cost: (Doctor's coat \$3.50; stethoscope, \$5.00; two Bikini bathing suits \$7.50. Total \$16.00).

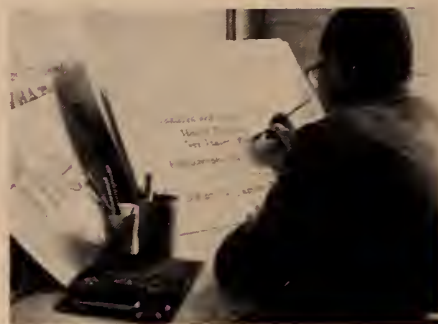
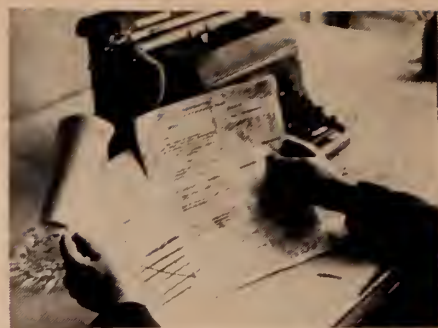
7:00 p.m.—Everyone appeared on time and we were presumably ready to shoot, but we did not get under way for another hour. Reason for this is that the title artist had to be informed and shown how the titles should be made. The make-up man was told to take off the street make-up used by the girls and start from scratch, in addition to making up the male actor. The cameraman consulted with the two men who were in charge of the lights and they decided that a fairly high level would be appropriate for this kind of film; the story, by the way was written in a very light vein with humorous situations to carry the message and plug the books which were being promoted in the film. Light level was about 175 ft. candles and film stock was Du Pont No. 930, with a rating of 64 Weston. (400 ft. cost \$16.00.)

8:00 p.m.—Props and furniture had already been arranged by this time, and the set was lit and ready. The male actor was made up and the two girls were almost ready. The cameraman and his assistant had checked the various set ups needed and had decided on the angle of their shots after consulting with the director.

8:30 p.m.—At this time the first sequence was ready to shoot, and after a half hour of rehearsal, shooting began. From here on in, everything went along smoothly with the shots being made one after the other. In some instances re-takes were necessary, but this was expected and did not delay production too much.

12:00 midnight—By this time all the shots were made and the title artist had already completed all his title cards. A Kodak Cine Special, mounted on a stand (and used only for making titles was employed to shoot the cards. In thirty minutes all the titles were shot. We might add here, that although narration and music was used throughout the film, titles were necessary in order to supplement the narration. Another reason is that a description of a book, plus a shot of the book and then a repetition of what the narrator was saying added more emphasis and guaranteed that the viewer would remember that particular book. Then the film was removed from the film magazines and taken down to the Acme Film Laboratory, in Hollywood. We included a note ask-

• See FILM on Page 38



Five photos show production from script to actual shooting. (Reading down). 1. Narrator's script at left and original script, at right. 2. Artist sketches a shot-by-shot breakdown of the film for the use of the director. 3. Titles are lettered by staff artist and will be photographed after shooting is completed. 4 and 5 Actual production shots.

JOHN SCHMITZ

... independent

By HENRY PROVISOR

John Schmitz is an independent producer of psychological art films. Born in New York, the 29-year-old film-maker studied psychology at U.C.L.A. and then began making films four years ago. Three motion pictures called "Renunciation", "Voices" and "Dance of a Pagan" are his best, and these are reviewed below. Schmitz leaves shortly for San Miguel Allende, in Mexico to shoot more footage on a projected film about this small town and the Institute of San Miguel Allende located nearby. After this he plans to go to Paris to carry on his work. Here is his story. Ed.

* * *

THERE are a few independents lurking in the Hollywood underbrush, quietly starving to death — but they make wonderful films.

Then again there are other independents producing some incredibly horrible films, all under the guise of sports, or educational films, and from all indications they are making money with very little effort. TV takes their entire output, and this of course brings them up to the general level of all TV films — universally bad.

When *Pro Cine Photographer* reviewed "East to Skid Row" produced by Leon Vickman, the editors of this publication were impressed with his work but felt that he could not hope for national distribution or sale.

But the exact opposite was true.

When *Pro Cine Photographer* hit the stands (July 1953 pg. 283) Vickman sold "East to Skid Row" to a New York distributor, and the film is now being circulated in the United States to art houses and college groups who form the bulk of the audience for this type of film.

Vickman, now *Pro Cine Photographer* correspondent in Paris, is producing "Closed Vision" under the sponsorship of the Society of Visual Arts, in Paris. He is working with the French author-director Marc O., a French artist who has become well known for his movie work and particularly for his book on the technique of the cinema. He is also known for his film, "Venom and Eternity" recently released in Hollywood.

So it seems that Vickman is well on the way of achieving his heart's desire — making the kind of films which are not for general consumption, yet reach tight little groups of college students, art lovers and others who understand the psychological cinema.

John Schmitz is making this kind of film.

He spends his entire time on film production, working alone experimenting and making a valiant attempt to get some sort of recognition. And there is no reason why he cannot do the same thing that French cinematographers are doing, with practically no financial backing at all.

Now let's take a look at his films and see what he is trying to say:

"Renunciation" involves a Mexican-American in the United States who attempts to adjust to the glitter of a rich democratic state. He represents the impressionable, penurious new generation which has changed its values and has rejected the truth in the blindness of their so-called slavery.

Treatment:

Truth is represented as a crucifix which appears and re-appears throughout the film in several forms. Once a cross on a church, as a shadow on the ground, and with a Madonna. The boy admires and craves the glitter that is actually not his true environment. He disassociates himself from his past — and this is symbolically represented as the Church and his friends. His former existence and Mexican culture in the symbols of the Church are renounced for these new values. He is himself rejected, in turn by the symbol of an American woman.

He climbs through a labyrinth of steps only to cross a concrete bridge which is another symbol of cold commercialism. His final act occurs when he throws himself from the bridge and the mood here is simply execution. The film ends and the conclusion drawn is that you can't go back home again. You make your peace with a new environment, or perish.

Technique:

The rough draft was written in a very elastic manner so that a wide variety of changes could be made while shooting. Harsh sunlight and deep shadow were used to highlight the mood of the boy and his tumultuous emotions. Slow-motion, double exposure and reverse motion is used throughout the film.

Although the technique is not perfect, in the Hollywood sense, this alone contributed much to the mood of the film. Exposure, tempo and cutting were excellent.

"The Voices", made in 1953, uses a musical score but no dialog. According to Schmitz, "it is a new psychological film which is pure Freud-

ian in tone. It deals with a protagonist who has a sexual-religious paranoia. The very title, "The Voices", is the auto hallucination suffered by the subject." Schmitz went on to say that the Freudian symbols are authentic.

The film can be divided into three actual parts. The main theme is simple conflict; but the treatment is unique because the viewer looks deep into the mind of the subject, sees him as he really is, and then sees him again as the subject *thinks* he really is. The protagonist is essentially an immature individual who has not made his peace with his spiritual self, nor has he evolved a compromise between religion and sex. The film traces his conflict, and the last sequences is a wonderful shot of the stumbling youth on a vast sandy beach, searching for some sort of sign. He holds the crucifix in his hand, and then, when he thinks that he has stumbled upon the essence of spirituality, and can literally walk on water — he does so and drowns in a murky stream.

The third film, also made in 1953, and titled, "Dance of a Pagan" in color, with music, is the most radical of all.

• See JOE SCHMITZ on Page 36



LETTERS

• Continued from Page 17

MORE ON TITLES

May I make a suggestion about your Titles? I think these would be better if they were placed on a separate page. I dislike chopping up the cover and sometimes the magazine arrives in a wrinkled condition. Have been a subscriber for many years and because of the many articles and ideas found there my filming has been 100% better.

—Geo. Kina, Hamilton, Canada.

Any one else for titles?

* * *

WANTS MAGNETIC SOUND PROJECTOR

I am at present in the market for a magnetic sound 16mm projector. Upon reviewing the literature on these projectors. I find only three companies offering this feature but only as an adjunct to optical sound.

The dual system is almost beyond the means of the amateur cinematographer who screens film for his own entertainment. The rentals on optical sound film features almost makes it necessary to go into competition with the neighborhood theater to make ends meet. Needless to say, those amateurs overseas have no opportunity to screen anything other than their own film, hence, the optical should be an adjunct to the magnetic system and made an optional item.

The foregoing is my opinion and opinion of most amateurs I have spoken with.

An article in your magazine which would bring this subject to the attention of the manufacturers would be greatly appreciated.

If you are aware of any company manufacturing a 16mm projector with a purely magnetic sound system, would you provide me with the name of the company, the address and any literature on the product?

—Commander R. W. Lange (DC) USN
Navy Section APO 206
Postmaster, N.Y., N.Y.

Information has been mailed you.

* * *

WANTS INFORMATION

I am building a record player which was illustrated in your August issue. Although I have completed the case, and have all the hardware I can't seem to get the turntables here in Washington so can you have MR. OSWALD give me this information? May I say that his ideas are excellent and I suggest that such things be continued in HOME MOVIES. Am a subscriber and think that your publication is the best monthly of its kind.

—F. J. Beaver, Visual Aid Director,
1808 Adams Mill Rd., N.W.,
Washington 9, D.C.

We don't have Mr. Oswald's address—but hope that he will see this and get in touch with you.

SOUND STRIFE

I would like to add a running commentary to some of my movies but my projector is very noisy and the tape recorder picks up every sound. Is there any way that I can build a soundproof cabinet to put the projector in so that I can eliminate this trouble.

—B. E. Carter, Columbus, Ohio.

Why bother building a sound cabinet. Simply place projector in a room which has a fairly tight door and a window so that you can watch the film as it is being projected. Then record your commentary as you view the film.

* * *

TIMELY TITLES PRO AND CON

I shudder every time I open the magazine and see the so-called "Timely Titles". Can't think of any movie filmer using such crude drawings to title any of their movies. Would appreciate more of the film reviews . . . and like to hear what other clubs are doing . . .

—H. J. Barney, Los Angeles.

I want to thank you for the wonderful titles which you have on the back cover of Home Movies every month. Previously the art was sort of tired and old fashioned. The new Timely Titles are modern and breezy and seem to be just the thing for titling my own home movies. Keep up the quality of these fascinating titles please.

—Vance Webb, Chicago, Illinois.

We shall try to please some of the people some of the time.

* * *

EXCHANGE FILMS

Am wondering if you can put me in touch with anyone anywhere in the world who would like to swap films, for a short time. It should be films of their own community or town and should include local scenes. I am also interested in renting a few old-time professional movies. Two I have in mind are "The Covered Wagon" and "Lost World". Have any of these films been placed on the market in 8mm? If so where can I rent them? May I say that one of the things which really sells your magazine is your "Timely Titles". Have used scores of them and my cigar box is full of them. Would also like to trace some Hoot Gibson and Tom Mix films.

—W. E. Spellman, P.O. Box 163,
Huntsville, Ohio.

Readers who can help Mr. Spellman should get in touch with him at the above address. Our thanks to Mr. Spellman for a very interesting letter. Your suggestions are very welcome and we shall act upon them in the near future. But what about the Timely Titles? Look what other readers say? We shall most certainly go stark raving mad.

CINEMASCOPE

• Continued from Page 24

breathtaking shot of the Hollywood Hills. The shot indicated plenty of separation between the various planes and sharpness was complete, edge to edge. Another sequence taken from an aircraft included the wing of the plane and the focus was set at 10 feet. This one was also wire sharp, from approximately three feet from the camera to 35 feet—at which point the background softened somewhat due to the wide opening used.

While focus is adjusted with both lenses at the same distance, and this is now recommended by the company. Ray Wolfert who tested the lens said that he set the taking lens at ten feet and the anamorphic lens at thirty and got excellent results. This will probably have to be worked out to the particular tastes of the individual cameramen, and should be done after a few tests have been made. This is true of any piece of equipment, and is certainly not peculiar to the 16mm Cinemascope lens.

Officials say that the anamorphic lens will fit at least four various taking lenses of different focal lengths, so it must be assumed that there would be a slight variance with the different lenses.

The application of wide screen motion pictures and the uses in industry are many and varied, Bell & Howell officials say. One customer claims that he used a wide angle lens to photograph the shifting of materials in his warehouse, but found that the anamorphic lens was much more valuable for this type of work. Another manufacturer who employed 20 high speed cameras for a certain defense job, now states that he can do the same thing with ten cameras equipped with the new Cinemascope lenses.

Asked about exposure, the Bell & Howell demonstrator said that about one third stop increase in exposure should be used. The lens is made with a half inch lip protruding in front of the glass and it would seem that the necessity of using a sun-shade could be eliminated—if you aren't a purist, that is.

If we may inject a personal note here, we might say that 16mm and 35mm Cinemascope is something which will become part and parcel of our lives, eliminate the old square picture, and probably change the very essence of cutting and editing; in fact, may even shorten the alphabet of film making and eliminate many of the camera setups which were necessary for long shots and close-ups.

Cameramen who have seen Cinemascope here, say that the anamorphic lens will make their jobs easier.

HOLLYWOOD PRO'S

at work

By JAMES RANDOLPH

Home Movies Technical Director

SADIE THOMPSON

COLUMBIA

Cameraman: Charles Lawton, Jr., A.S.C. Director; Directed by Curtis Bernhardt. Film Editor: Viola Lawrence, A.C.E. Make-up: Clay Campbell and Carl Anderson, Art Music: Morris Stoloff. Stillman: Kenny Bell. Sound: George Cooper. Starring Rita Hayworth and José Ferrer. From an original play by Somerset Maugham. Technicolor, Wide Screen 3-D and 2-D.

IF "Bwana Devil" is to be considered the first 3-D picture, then "Sadie Thompson", Columbia's newest can be considered the best one. But there is a vast gulf of quality between the two. First of all, "Bwana Devil" is one of those rare little stinkers which shall linger forever in our memory. "Sadie Thompson" will linger too because of its technical excellence, achieved by everyone connected with the film. And this is some sort of triumph since we have had nothing but stinkers in 3-D ever since "Bwana Devil".

So 3-D comes of age with "Sadie Thompson" — with nary a gimmick or flying spear floating out into the audience.

The picture was sharp, edge to edge, and there were no out-of-focus shots of any kind. Most of the panoramic shots were made to order for 3-D, and the essence and the feel of a wide expanse of water and isolation was pointed up with the stereo process. One memorable sequence, where Sadie Thompson spends her first night on the island in the boisterous company of a group of marines, is a good example. Rita Hayworth does a wild



song and dance and the camera moves in close to produce a tremendous effect of movement and boisterous gaiety.

Clay Campbell's make up is unique. His problem, first of all was to invoke the feeling that Hayworth was an ex B-girl and made her up accordingly. But in this particular sequence, he accented the reds and thus contributed even more to the effect of that particular sequence. Lawton, the cameraman added his bit too by over-correcting the reds when he shot the sequence, and the overall effect is superb. Watch for this bit when you see it in the film. (Fog filter was used plus burning vaporized oil.)

Now let's get down to technicalities.

Clay Campbell had his hands full with the make-up. Since the setting of the story is a tropical island, with a constant humid heat, the actors were always in a perpetual state of perspiration.

"We had to watch the make-up with 3-D", said Campbell.

"First of all, it must be applied as *thinly* as possible, because the slightest variation showed up instantly. Then we had the heat problem. When the heat got too intense, the make-up deteriorated, with the result that we were constantly repairing everyone on the set. So, as in all 3-D pictures you must use light make-up and it must be uniform."

He went on to say that they used a new technique when it was necessary to work on José Ferrer. His head was to be quite grey and silvery, yet Camp-



bell wanted to avoid the bluish color usually associated with grey hair. To do this he employed a thin saturation of hand lotion and silver material and hand-painted the color directly on the hair. Result: no blue highlights.

If you haven't seen Jeanne Eagles in the original play, there isn't much of a comparison that could be made—but for our money Rita Hayworth is excellent, and so is Aldo Ray. The

• See PROS on Page 31



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MUSIC

• Continued from Page 13

fully pushed inward. Backing up the record 1 second provides sufficient time (as a rule) for the record to attain playing speed by the time the elected cue is reached. Of course, the volume should be held at 'O' during the one second "speed pickup" interval.

Since your results in preparing musical scores will be determined to a great extent by the equipment with which you have to work, let us discuss that aspect now and ascertain the latitudes and limitations of the equipment currently available to, and within the budget requirements of the average amateur.

A most important point that must be realized by the amateur is that no equipment in the low or moderate price range will embody all of the features of professional studio equipment that has cost many thousands of dollars. So don't expect *amateur* equipment to perform all of the functions of professional equipment. However, even with their limitations, the equipment available to the amateur will produce remarkable results that need no apology. But, realizing the limitations of amateur equipment, it is important that you analyze your requirements carefully in order that you may make an intelligent choice of equipment best suited to your needs.

There are two basic recording methods, *single sound systems* and *double sound systems*. In single sound systems the sound is recorded simultaneously on the film with the picture. These single sound systems, such as the Auricon Cine Voice, provide the best means of recording dialogue and many effects in perfect synchronization. They also have the advantage of convenience in playback on a single unit—a sound projector. Certain limitations are imposed on the editing of pictorial material since the sound track 'leads' the picture by 26 frames. This factor necessitates that each scene begin with approximately one second of 'silent' action. (This applies only to dialogue or any sound recorded simultaneously with the picture.) Also, many times microphone placement and movement is a considerable problem in scenes with action or at any distance greater than medium shots.

If the picture is *edited* in the camera in a manner that will not require further editing after the film is processed, an 'over all' musical background (and/or commentary) may be recorded on the film by the following method. The success of this method is dependent upon the establishing of accurate start marks on the film and the accurate timing of all pictorial scenes or sequences either by timing

or frame count. After the picture has been filmed, rewind the film (in the darkroom) on to an empty camera spool. Load the film in the camera as determined by your start mark and run off your carefully predetermined leader length. (If the film is threaded in the normal manner, in front of the gate, make sure the lens is capped and light tight. Or the film may be threaded in the back of the gate, shortening the loop so that it will not be scratched as it passes back of the gate). With the camera set for recording, start the camera and the sound will then be recorded on the film without re-exposures of the picture. If the timing of your scenes or sequences have been accurate you can take your music from turntables or a previously edited sound track on a tape recorder and achieve a very satisfactory degree of accuracy in cueing your pictures 'blind'. The tape recorder provides the most satisfactory method of providing a truly 'edited' sound track. It is not practical to try to achieve extremely close effect cueing by this method, since any discrepancies cannot be edited out or corrected on the sound track and, coming with inappropriate action, might seem funny or absurd and thus spoil the effectiveness of both the effect and the pictorial material it was to accompany.

Recording music onto a film with a magnetic sound stripe, such as the Bell & Howell No. 202, must be done in somewhat the same overall treatment that is followed in the 'optical' single sound systems. However, since you can see the picture during recording, it is possible to achieve much closer synchronized effects without the hazard of being out of sync. With the use of a synchronizing device, (described later), to maintain accurate synchronous relationship between the recorder and projector, a completely edited sound track can first be made on a magnetic tape recorder and then dubbed onto the film in perfect synchronization.

Fully synchronous magnetic recorders can perform a similar function of dubbing an edited sound track onto a magnetic stripe on film. However, synchronous magnetic recorders are not exactly in the 'budget' classification, and many times projector speed can vary sufficiently to create a synchronizing problem.

This dubbing of a separately recorded and edited sound track onto magnetic striped film falls into the *Double Sound System* category. Such a procedure gives the user the advantage of double sound system recording with the convenience of single sound system playback.

On magnetic sound-on-film projectors, such as the Bell & Howell No. 202, where the *erase head* can be ro-

tated out of contact with the film while leaving the *recording head* in contact with the film, a commentary or narration may be superimposed over a previously recorded musical or effect track. It is important that the voice be recorded AFTER the music has been recorded. A few tests before the actual recording is done will indicate the proper recording level for both voice and music.

Double Sound Systems. These include all systems in which the sound is recorded on a separate medium from that on which the picture is filmed. This recording may be done either simultaneously with the filming of the picture or post recorded after the picture has been filmed. The double sound system permits unlimited editing, monitoring, superimposure, and effect dubbing. This is the method used in all the studios and I am sure that if there were a better method, it would have been adopted by the professionals long ago. Since the double sound system is the professional's choice, due to its latitude and flexibility, it also provides the amateur with the means of achieving scoring results comparable to the professional.

To my knowledge, the only double sound systems available to the amateur (at moderate prices) are, Revere (stroboscopic) Synchro Tape, Movievox, and the Wilson Synchrometer. (If there are others, I am not aware of them and I make apology for not including them in the above

REVERE SYNCHRO TAPE

Is a very satisfactory method for recording a synchronized sound track. And with experience, the user can achieve extremely close synchronization and cueing. It also has an advantage of being universal in its adaptability for use on almost any silent projector or tape recorder with a tape transport speed of $3\frac{3}{4}$ in. per sec. Only two units of equipment are required for operation (projector and tape recorder) and there can be no loss of synchronization due to tape shrinkage or variations in tape transport speed. The disadvantages of this method are, that its use is limited to silent projectors and to tape recorders operating at $3\frac{3}{4}$ in. per sec. Also, to maintain synchronization it requires the *undivided* attention of the operator. If synchronization is lost, the operator can only guess how far he is out and approximate (by guess) a correction.

MOVIEVOX


With this system, the recorder and projector are connected by means of a flexible shaft. With the projector running at near synchronous speed (on the power of its own motor), the recorder (acting through a 'floating drive') serves as a regulator of pro-

• See Next Page

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PROS

• Continued from Page 29

32 year old screenplay is modernized here by Harry Kleiner without taking liberties with Maugham's theme, character or tone. Curtis Bernhardt, the director turned out a film which was true to Maugham's concept, and at the same time, one that expresses the original play in terms of today's world.

Any comparison with Walter Huston's performance would be sheer folly. José Ferrer turns in an adequate performance and that's all; he can't hold a candle to Huston's.

Seems that the "Sadie Thompson" role has become a testing ground for the powers of a contemporary actress—and it is certain that Rita's performance as the flippant and frightened girl who tries to run away from her past to a more promising future, is the best Sadie Thompson of them all.

But let's get back to the unsung heroes who shoot the film, check the lights, grind the cameras and put the show on the road.

Take soundman George Cooper for instance. He nearly went nuts recording scenes because the rain on the roof drowned out the speeches of the actors. Problem was solved by studio technicians when they decided to replace the tin roof with a facsimile created of sponge rubber, which was painted a rust brown to duplicate the original tin structure. From then on, there were no problems.

"Sadie Thompson" is a good movie, produced in 3-D and the conventional square size too. And as we said in the beginning, it offers ample vindication for the horrible 3-D pictures inflicted upon the public during the past year. It's the *best* one we have seen in 3-D, and whether you see it that way, or flat, we feel sure that you will like it.—H.P.

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MUSIC

• Continued from Page 31

jector speed, keeping it in sync with the recorder. This method is admirably suited to continuous 'over all' recording. Since the picture can be viewed while recording, close cutting of effects and cueing of commentary is possible. 'Spot' re-recording may be done to correct errors providing clicks' on the track when the recorder is switched to record position. Critically edited music tracks are rather difficult to achieve but they can be done by an experienced operator. The advantages of the Movievox are that only two units of equipment (recorder and projector) are required for playback, the ease of maintaining sync between projector and recorder, and

by means of flexible shafts. The Syncro-Meter contains a balancing synchronizing mechanism and frame counter. The frame counter is a very valuable adjunct for the timing and editing of critically cued scenes and sequences. Many sound sequences can be recorded and edited to frame count without the necessity of running the picture.

The recorder imparts a control speed to the Syncro-Meter with which the projector speed is synchronously balanced. Any loss of synchronization is registered in frames on the Synchrony Dial as the loss occurs and can be (or is) corrected immediately by either manual or automatic controls. The Syncro-Meter can be used with most magnetic tape recorders or turn-

double sound system for recording and the convenience of a single sound system for playback (projection). The disadvantages of the Syncro-Meter are its limitation to use with the owner's equipment, its being an additional piece of equipment, and the fact that linear dimensional variations in the tape can sometimes introduce errors in critical synchronization. In the last regard, correction of these slight variations are possible at all times and can be made accurately so that critical synchronization can be maintained in spite of them.

The *first fundamental* in the development of a properly devised musical score is: musical sequences *must have musical continuity* in the same manner that your pictorial sequences have pictorial continuity. Remember, the music is (or should be) telling the same story musically that the film is telling pictorially. So, just as pictorial sequences have beginnings and endings, your musical sequences should have musical beginnings and endings. The common amateur practice of beginning or ending a musical sequence *just anywhere* is not only wrong from a musical standpoint but, in many case, it actually lessens the effectiveness of the pictorial sequence. With the sound equipment available to the amateur in the past it was usually difficult, if not impossible, to establish or maintain musical continuity in musical accompaniment. However, with the sound equipment now available, the amateur can devise musical scores with the same degree of musical continuity and form as those devised by the professional. Therefore, the following discussions will be based upon the premise that your desire is to learn what to do and what not to do in the development of a properly devised musical score.

First, *don't* fade in the beginning of a musical sequence. If the pictorial situation does not *dictate* a different treatment, make the musical entrance at a low level but *definitely heard*. In closing a musical sequence with a *fade out*, *fade out* on the end of a musical strain. (The technique of accomplishing this phase of musical continuity will be discussed in detail next month). A *fade out* at the end of a musical sequence is only employed when there is a period of *musical silence* after the *fade out*. This device is seldom used where two musical sequences are to be connected.

Here are some examples of making musical connections between two scenes. If the scenes are of similar character but a different musical treatment is desired for each scene . . . If there is a direct cut between scenes, end the music of the first scene with the ending of a musical phrase so that



Purely routine Miss Gunther . . . It's just that I feel we should know each other better before we begin.

the facility for close cueing on 'over all' recording. The disadvantages are that equipment must be sent to factory for installation, sound tracks may be used with owner's equipment only, difficulty in devising edited (cut) music tracks and, if there is any linear variation of tape (shrinkage or stretch), no correction can be made during operation. (The problem presented by this latter situation is usually negligible.)

WILSON SYNCHRO-METER

This is a separate unit to which the projector and recorder are connected

table equipment and is designed for interchangeable projector speeds of 16, 20 and 24 frames per second. Connections for projector speed control can be installed by the owner in many cases or locally by any qualified electricians. Attachments are available that will control the projector at synchronous speed independently of the recorder. This feature is particularly suited to owners of magnetic sound-on-film projectors who wish to make a critically cued and edited sound track on a tape recorder for subsequent dubbing onto magnetic striped film. Thus they have the flexibility of a

the music of the second scene starts with the *beginning* of a musical phrase at the cut between scenes. Or, at the cut between scenes, make a fast (1½ to 1 second) lap dissolve of the music. The starting phrase of the second musical strain should begin at the point where the lap dissolve is full in. If there is a pictorial fade out and fade in or a lap dissolve between the two scenes, either of the above examples may be used, making the beginning of the second musical strain come at a point where the pictorial fade in or lap dissolve is nearly full in.

Where scenes are of contrasting character with a direct cut from a scene of light character to a scene of heavy character and the second scene *begins* with action, *cut in* the contrasting music of the second scene (at the beginning of a musical phrase, as usual) at the cut between scenes without regard to a musical ending for the first scene music. If the action of the second scene is not introduced until two or three seconds after the cut, the music of the first scene can carry over into the second scene, starting to fade *down* at the cut. Then the contrasting music of the second scene *cuts in* at full (desired) volume at the appropriate action. Where there is a lap dissolve or fade out and fade in between scenes, and action occurs at the beginning of the second scene, carry the music of the first scene into the second scene, cutting in the music of the second scene at full (required) volume at the point where the fade in or lap dissolve is full in. If action is delayed two or three seconds, start to fade *down* music at about the middle of the fade or dissolve in and cut in the music of the second scene at the appropriate action. If the action of the second scene is delayed four to six seconds, fade *out* the music carried over from the first scene (at the end of a musical phrase) so that there will be two or three seconds of silence before the music of the second scene is cut in at required volume.

Where the contrast in scenes go from heavy to a lighter character, the heavier music of the first scene should end with the ending of a musical phrase (a sustained chord is desirable), and should be faded down (not out) to make a direct connection with the lighter music of the second scene. Connections at a fade out and in or a lap dissolve should be made at about the middle of the fade in.

Unless the pictorial situation definitely dictates such a treatment, *never* play the 'grand finale' ending found at the end of many musical works. Such endings have such a final and 'that's all' character that they have an obtrusive, incongruous, and distracting effect when they occur

at in appropriate places within the body of the picture.

Don't try to 'Mickey Mouse' your musical score. Such treatment is seldom required and unless it is handled expertly, the score usually turns out to be a hodgepodge of musical effects as completely disturbing as a hodgepodge of pictorial material.

Don't overscore your picture. Many times *silence is golden*. Silence often provides the opportunity to introduce contrasts by utilizing natural sounds in place of the usual musical underscoring; such as, sounds of the surf, laughter and hilarity of children at play (not necessarily synchronized), the sounds of a brook, stream, or waterfall, or the songs of birds in a woodland scene. These sounds provide a freshness and realism to your score that cannot be done as effectively by music. In addition, a feeling of new character is provided when music is again introduced.

It is not necessary (and many times undesirable) to have musical scoring under *light* dialogue. Where the dialogue is dramatic, harmonic types of dramatic music can be used to advantage to amplify the dramatic mood. Fast melodic music is lost when used to underscore dialogue or commentary. If the music is to be effective it must be loud enough for the melody to be heard which, in turn, kills the dialogue. If the music is played soft enough to permit the dialogue to be heard, the effectiveness of the music is lost. If pictorial situations warrant some such treatment, choose music that embodies harmonic movement that can sustain the character without the necessity of recognizable melody.

Don't 'submerge' your picture in music with excessive volume. Remember, your picture is (or should be) the object of interest. True, the music is (or should be) an important and integral part of your picture, but it should not overpower the picture any more than the accompanist should overpower the soloist.

In applying music of neutral character, select music that has a logical and believable fitness to the scene. Just any 'pretty' music may not be the choice for a specific scene. Think! What is the story (character or feeling) that you want this scene to impart. Then choose music that will help tell *that particular story*.

Just as emphasis and import is achieved by *cutting in* music of extreme contrast at a cut between scenes, emphasis and dramatic effect is achieved when this same technique is used *within* a scene. Sudden 'impact' effects of short duration, such as a loud dissonant chord or a sound effect, can be superimposed over a mu-

• See Next Page

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sical strain without interrupting the playing. These might be termed 'effect inserts'. Where a pictorial sequence builds to a climax, the music should also build to a climax both in its musical character and in the level at which it is played. Likewise, the proper choice of musical material can be an important factor in controlling or accentuating the pace of the picture. Remember, you are telling a musical story and it is important that the musical story embody climaxes and change of pace in the same way that the pictorial story embodies those qualities.

Transitional strains and bridges are used after dialogue to 'fill out' the scene unless the situation is bettered by either no music at all or by natural sounds incident to the scene. 'Bridges' between dialogue sequences are unnecessary unless the interval between is sufficient to warrant a 'fill'. Short transitional bridges between scenes of different (but not extremely contrasting) character can be devised from two types of music by using the first 2, 4 or 8 bars of the first musical type and making a direct connection to the last 2, 4 or 8 bars of the second musical type. A fade out is used at the end of transitional bridges. Generally, the two musical strains from which excerpts are taken should be in the same or related keys. It should be noted here that in *any* musical intercutting, the same rule will hold true. Cutting to a higher key will usually heighten the emotional character of a musical sequence while cutting to a lower key will usually lessen (or relax) an emotional characteristic. It is absolutely necessary that, unless the pictorial situation decrees otherwise, all intercut musical strains *must* be balanced in volume at the point of connection.

One of the amateur's biggest problems is, where to find good main and

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end title music. It is only natural that we look for such material at the beginning and end of standard musical works. However, many times this material may be found within the body of classical music and symphonies. So be on the lookout for this sort of material, you may find it anywhere. Main Title music does not have to be of the *fanfare* or *grand entry* type. As a general rule, it should be full bodied, but it should also be in keeping with the type of picture it is to accompany. Proper choice can do much to 'set the stage' and help to establish the emotional mood of the audience for the picture to follow. Musical continuity between the Main

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Titles and the picture is strengthened if the Main Title music carries over into the first scene or sequence. If this is done, the music should be such as to 'fit' into the picture as it comes onto the screen. (This procedure will be discussed in more detail next month.)

Since balance is a *requirement* in musical intercutting, it is an excellent idea to have some sort of calibrated scale around the recording volume control knob on your recorder. It can be a circle of cardboard cut to fit around the control knob and indexed in some convenient manner. With such a scale it is possible to note the recording level on different musical excerpts so that balance can be duplicated or matched. It is well to make balance tests before making the actual full length recording of strains that are to be intercut. First, establish the desired level of the first musical strain and note the reading on the volume control scale. Leaving the volume control at the noted reading, record a short section (5 to 10 seconds) of the first strain just ahead of the point of intercutting and a similar amount of the second strain at, and following, the point of intercutting. If the two strains fail to match (in level) at the point of intercutting, adjust the level of the second strain until balance is achieved. If the second strain requires any adjustment of level for *over all* balance, this adjustment can be made where necessary *after* the point where the connection is made.

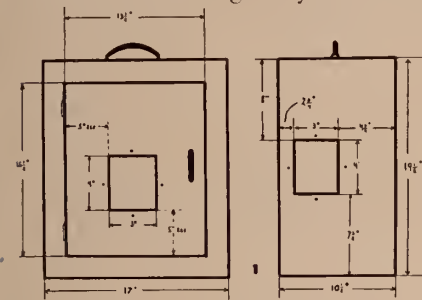
Next month we will take up the technique of cutting musical material for the purpose of musical continuity, effects, pace, etc. By the methods described, you will be able to devise musical scores 'tailored' to fit, and become a part of YOUR picture.

PROJECTION BOOTH

• Continued from Page 15

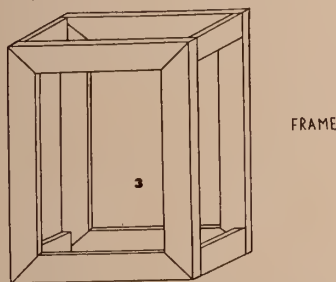
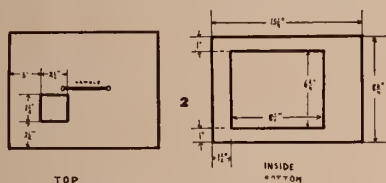
from cheap 1/4-inch fir plywood but I suppose Masonite board will do the trick as well. The top of the case should be somewhat strong though, since the handle must have good support when carrying the case with the machine inside.

The door was made of a 1 x 1 in. frame with a plywood panel glued and nailed over. Make sure there is ample space for the door since the leatherette covering may cause the



door to jam if not enough play has been allowed. Hinges, door handle, carrying handle and door catch are standard hardware store items. The cut-out for the hot-air exhaust on top of the case is covered by a chrome-plated "Louvre-Plate" available at Radio stores; rubber feet are mounted on the underside.

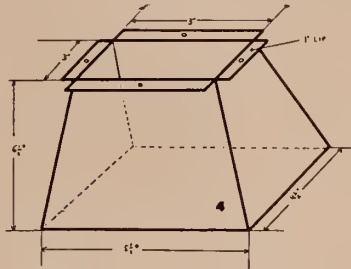
When the case has been finished, nailed and glued together, the projector should be set up inside and the position marked on the bottom panel. Next the machine must be tilted as



high as possible and the lamp switched on. Mark out the projected field on the inside of the case then tilt the projector down to its lowest angle and mark out again. Here then is the size of the projection port to be cut out. A margin of about half an inch should be given all over. In the particular case discussed here I use a port hole measuring 3 x 4 inches.

The same calculation is used for measuring dimensions for the exhaust duct. This sheet-metal canopy must be wide enough at the bottom to receive the stream of hot air coming from the lamp-house at any position or tilt of

the projector. Diagram 4 shows how I built the one shown in Fig. 1 and 2. Bottom opening measures 5 1/2 x 4 1/2 inches and 3 x 3 inches on top. A one inch lip must be formed at the top and four holes drilled in order to mount the exhaust against the top panel of the case. The cut-out in the case it-



self measures only 2 1/2 x 2 1/2 inches.

The viewing window in the door can be any size. I chose 3 x 4 inches in order to make it the same as the projection port. Dimensions for cutting the window in the door panel are given in Diagram 1 but these depend on the particular model of projector used. In my case I found that the position shown is the best one for watching film gate and loops while the machine is running.

Windows must be made of plate glass 1/4 inch thick and are held in place by mirror clips; ordinary window glass cannot be used because of distortion to the projected image. After my case had been finished I took it to a maker of sample and carrying cases to have it covered. It pays to have the job done by a craftsman since case-making and especially covering is an art. I, for one, decided to have that stage of the project done commercially. An outlay of five dollars gave me a beautiful looking case and the expense was worth it. I now re-assembled the case and proceeded with the sound-proofing. Commercially available sound-proofing is rather expensive therefore I decided to use the well-known 1/2 inch insulation board available at all lumber yards. To increase its sound-deadening capacity I perforated the panels with small holes about one inch apart; this can be done with an ordinary nail. Each tiny hole now acts as a death-trap for sound waves.

Insulation panels should be cut to fit into the frame work rather tight and will stay in place after having been forced in. If cut too loose, they can be held securely by mirror clips.

The back of the case should have a hole cut through and be adorned by an Amphenol "Below Surface Mount" (at radio stores). This is big enough to allow for the projector plug and cord to be pulled through.

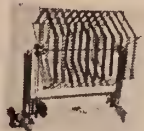
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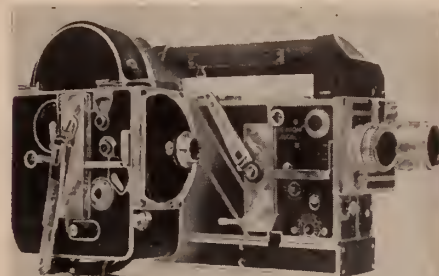
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NO TRIPOD

• Continued from Page 19

a board as shown in Fig. 11 and different height pipes can be used. It could be equipped with 3 rubber casters and used as a floor dolly for low angle stuff if you need it. Seen in the same picture is a smaller camera



mount which can sometimes be used without a board. If so, be sure the camera won't tip over when unattended.

Don't get the idea from all this that a good STURDY tripod is an unnecessary bit of equipment. No so — it is one of the most important if you want steady pictures and proper pans. However, you might try some of these suggestions if you don't already know about them. Every one is of some use and help.

JOHN SCHMITZ

• Continued from Page 27

Essentially it is a study in relationships, plus a story of conflict (again) woven into the ballet. The rhythm of the dance relate starkly with the rugged forms of the rocks, sand and the liquid swell of the sea. A mobile,

hung from a cliff imposes itself too upon the story and ties into the general theme of the dance.

Schmitz used the primitive Mexican music of Chavez, and the reason for this, it seems is that the dancer represents symbolically the Yaqui Indians of Mexico. The music is of vigorous and independent character with rhythmic and almost hypnotic movement. But he has taken this and meticulously fused it with the actual movements of the dance.

The color was changed by the use of filters which transform the shot from one of a predominantly blue character to one of red, or orange or purple — depending upon the filter and the exposure used. Schmitz managed to get some spectacular effects which pointed up the mood and the movement of the sequences.

When these films were previewed at Pro Cine Photographer offices, a mixed group of people saw the films. This group consisted of two specific types — one of which was concerned with abstract things and the other whose duties consisted mainly of clerical work.

Asked about their reaction to the films, the clerical group said that they were aware of the conflict inherent in each film but that they were somewhat hazy as to the significance of certain sequences. Generally speaking, they got the message Schmitz was trying to convey.

The other group who have seen hundreds of abstract psychological films said that the three films were several cuts above the standard film of this type, and were of course crystal clear.

If we may point out a most significant conclusion, we might say that the producer has managed to transmit what he had to say and has done so in a manner which allowed him to communicate with two groups of people who are drawn from different levels of society. The fact that both groups understood the symbolism and the abstract ideas proves conclusively that Schmitz has achieved the ultimate in artistic endeavor.

We shall watch the career of John Schmitz with a great deal of interest, for the simple reason that he knows how to communicate without first creating a mumbo-jumbo of private symbols.

METER

• Continued from Page 25

determining the exposure, by reading the incident light or the reflected light? Even the old-time Hollywood cameramen are divided on this point. Some of them will argue that even if the same intensity light falls on a white person in a white suit sitting on a

pile of snow as would fall on a colored person in a black suit sitting on a pile of coal, the light reading would register on an incident type meter the same, but the exposure certainly would be off balance. An "allowance" has to be made, so consequently the meter is not 100% fool-proof. On the other hand, the reflection type meter is said to be too inaccurate in registering foot-lamberts on different color surfaces, and that it reads differently in the hands of different photographers. Not wanting to take sides, I would like to explain the use of both type of meters.

Incident light exposure is of great value on a set illuminated by artificial light. The key-light constitutes the major factor in determining the correct exposure, as it establishes the highlight effects on the subject. Particularly when shooting color films, the exposure must be set to give the proper rendition of the high-lights. Of course, the fill lights are necessary for good quality, but nevertheless secondary in exposure control.

When using the hemispheric-type meter, such as the Norwood, point the instrument from the subject's position directly toward the camera. The G. E. meter, with the hood removed and multiplying masks attached, is pointed to the light. Some cameramen will light a set for color at 650 foot-candles, others at 900. At 650 your exposure should be F/2.8 and at 900 stop down to F/2.8. Some will shoot black - and - white (Eastman Background X or Dupont 914) at a key of 150 foot-candles, others as far up the scale as 350. At 250 foot-candles your exposure should be F/3.5. These values indicate the illumination level recommended for the key-light, checked after all fill-lights have been arranged. With G.E. meters it is recommended that when incident-light measurements are made with the hood off, the light readings be divided by 2. This applies whether the meter is used with or without the multiplying masks.

After having decided what aperture to use, turn on the keylight, and at the subject's position point the photometer either toward the camera or into the light, depending on what type meter you use, and take your first reading. Suppose you are working with 650 foot-candles, adjust your key-light to read 50 foot-candles, then turn on all the lights to bring the general level up to the required 650 foot-candles. Your background illumination can be checked by taking a reading while walking along the background area, closely watching the ratio of contrast between subject and background lighting.

When using the meter to read re-

flected light, many photographers make the mistake of directing the meter at the subject wrongly, so that it gives an inaccurate answer. The reading should be taken of the most important object or part of the scene. *For close-ups, the reading should be taken within one foot of the subject's face. For medium shots, the meter should be held four or five feet away from the subject. For long shots, the reading should be taken a short distance in front of the camera position.* It is often advisable to check your meter close to a person's face, then step back and check it again at the distant position; if it shows a great variation, then compromise. Keep your meter pointed slightly downward, not allowing any direct back-light to strike it, which would give an erroneous reading.

For years professional cameramen have been using gray cards to determine their exposure, where no other means are practical. If you are perched on top of a building to shoot a parade, for instance, the gray card comes in handy. As long as the parade and the card are in the same light condition, the reading will be accurate. In photographing flowers the card is again a real help, giving you a good solid surface from which to take your reading. Many cameramen use their hand in place of the gray card. But be sure to use the outside area of the hand — not the palm, which is too light.

Most cameramen have had the experience of getting distant views of mountains or other landscapes slightly over-exposed. The reason for this is

EXPOSURES FOR 16mm CAMERAS

Camera	Shutter Opening	Exposure at 24 Frames
Mitchell 16	Variable 235° max.	1/48 sec. at 170° 1/32 sec. at 235°
Maurer	240° fixed	1/35 sec.
Bell & Howells: Specialist 70-DA 70-DE 70-H 70-DL 70-S	204°	1/27 sec.
Arriflex 16	180°	1/34 sec.
Cine Special	Variable 165° max.	1/48 sec.
Bolex	190°	1/45 sec.

that the dispersed light caused by aerial haze will appear lighter on the screen than it would to the human eye. Hence, a slight under-exposure will improve the shot. Color film has very little exposure latitude. The maximum tolerance for perfect color is one-half a normal F-stop on either side of the correct exposure. This small variation in exposure latitude necessitates the use of an accurate exposure meter in determining the correct ex-

• See Next Page



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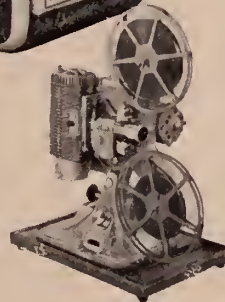
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posure. Over or under-exposure beyond the recommended latitude will only result in incorrect color reproduction, unless otherwise compensated for in creating special art effects.

Your particular laboratory should be taken into your confidence *before* exposing your film. The laboratory often deserves more credit for "well-exposed" films than many cameramen would like to admit. In the early silent days of hand-cranked cameras, the old saying used to go: "Stop down to F/11 and blame the rest on the lab!" Since those early pioneer days of motion pictures in Hollywood, there's been quite some changes made. Your lab is your friend and it is up to you to work out your problems with them in order that your product will be of the highest quality, and you as well as the lab will be proud of it.

Every laboratory will not develop your negative in exactly the same way. Standards differ to some extent and you should therefore acquaint yourself with the procedure of your particular lab to get the most out of your negative. Your exposure index may be recommended at 25 by the film manufacturer, but after making lab tests you may find that your film speed should be set at 32, or even 40. It is advisable to shoot an extra ten feet of film especially on interiors—at the end of a roll; mark your film can and have the lab run a developing test. After inspecting this test, the lab will develop accordingly. An under- or overexposed film can be saved by taking this precaution. Of course, this procedure doesn't include colorfilm, which is only handled by a standard process. In the case of colorfilm, you better make sure you read your exposure meter right.

FILM

• Continued from Page 26

ing for a negative and one positive, since more dupes would be needed later on. We had called the lab that leave the film that night, together with a description of the kind of film we were using and the quality we wanted to get.

Wednesday 10:00 a.m.

We checked with the lab and they said the negative and positive would be ready by noon. We called Telefilm on Hollywood Blvd. and told them that we would come down with the film and that we wanted them to do the editing. Our appointment was made for 1:00 p.m.

12:00 noon—We picked up the films at Acme Lab. and filed the negative for future use.

1:00 p.m.—We discussed the film with the editors at Telefilm and told them what we wanted. At this point we had 370 feet of film and this had

to be cut down to 224 in order to stay within the limit set by ourselves when we planned the film. The man who directed the film participated in the cutting and advised the editor where the cuts were to be made. In some instances the advice of the editor was taken so that a few long sequences could be cut to step up the tempo. This job took two hours and cost \$12.00 (at the rate of \$6.00 per hour). Did someone say two hours? Yes indeed, and both the director and the editor were very busy for the entire two hours. Reason for this is that the film must be perfectly tailored to fit the script and all sequences must be placed in order. Then the bad shots had to be cut and the best retake chosen. After this was done the general tempo of the film was examined and more cutting was in order so that the film could flow along swiftly with no tiresome sequences.

3:00 p.m.—With the film cut and edited, we were ready to get it striped. We chose this method of sound recording because the film was to be shown in schools and colleges, most of which had a 202 Projector (Bell & Howell) which is used with sound-striped film. We were told by Bell & Howell who striped the film that the job took 24 hours and that it would be ready the next day.

Thursday 5:00 p.m.

We picked up our film at this time, and officials at the Bell & Howell lab. said that it would be advisable to wait overnight so that the striping would get a chance to set. (Cost 2 1/3¢ per foot). They advised against recording right away. So we called our friends at Telefilm and arranged to come down the next day so that we could record the narration. In the meantime the narrator was told to rehearse his material and to get down to Telefilm the next morning.

Friday 10:00 a.m.

Bell & Howell delivered a 202 Projector to Telefilm, in Hollywood and it was there waiting for us when we arrived. We explained that the film would require opening music which faded into the narration. (Music was chosen from the library, and since the film was not to be shown to a paying audiences, there was no music charge). The narration carried along all through the film, and then a few bars of end music was superimposed over the narration until the fade-out. This phase of dubbing the music and narration took one hour. We used the 202 Bell & Howell projector to record the sound, but the actual dubbing was done in a sound-proof room provided by Telefilm and using their own microphone and mixer. The narrator had rehearsed his stuff the previous night and he had made minor changes in a

few phrases. Actual cost, per reel, for narration is \$50.00 usually. Our narrator, being a member of the editorial staff, and having had radio broadcasting experience previously, completed the job with few mistakes. After running through the script a few times, the dubbing was made and the film was complete. Perhaps we should mention a few aspects about the script which are important to the narrator. A movie script with narration should be written in such a way that the phrasing is simple and direct. Sentences should be short and to the point. Words used should be "talking" words and not "reading" words. We mean that the narration should follow closely the simple every day phrases used by people when they communicate with each other. If this is not done, the narration may sound stilted and lose its punch. Cost for the dubbing of music and narration was \$47.00, a standard price for this kind of job.

Now to sum up:

The value of our film on the commercial market is between \$500 and \$750. We checked with various independent studios here in Hollywood who specialize in 16mm work and that is the price we got. And this price includes everything excepting the script.

Now let's take a look at our costs and see how we made out.

Studio rental, lights and burn-outs	\$ 70.00
Cost of 400 feet Du Pont No. 930 film	16.00
Script	00.00
Sketches—shot-by-shot breakdown by staff artist	15.00
Camera rental Bell & Howell....	00.00
Cameraman and assistant (our own staff)	00.00
Director (staff)	00.00
Make-up, fee for one day	40.00
Artist for title cards	20.00
Actor, (male)	25.00
Actors, (female) 2, Models provided by the Caroline Leonetti School of Charm and Poise, Hollywood	10.00
Developing one negative and one positive, Acme Lab., Hollywood	25.00
Editing and cutting—Telefilm..	12.00
Bell & Howell sound stripe 300 feet at 2 1/2¢ per ft.	7.50
Sound dubbing, narration and music	47.00
Narration (staff)	00.00

Grand total\$287.50

I suppose our total of \$287.50 looks very interesting, especially when it is compared to the value of the finished film—\$500 to \$750. But there are a few major items which have not been added to the cost because we had the

equipment. Take camera rental, for instance, and use of a cameraman and assistant. Camera rental is \$20.00 per day, first cameraman gets a scale rate of \$70 and his assistant \$45. Then there is the cost of a gaffer, grip and best boy but I think we can dispense with these items. Most professional readers will shoot their own stuff and probably do so in their own studios. They will also do their own script, make-up, lighting and editing.

Our film was completed Friday afternoon, and after a hurried screening it was shown to a group of 500 guests who were attending a convention in Hollywood, that evening.

Last week 20 duplicate prints were made and the film will be distributed to the proper locations.

Now the purpose of this whole story is to indicate base costs to those who are just getting started in the 16mm professional field. There are an infinite number of variations and your own costs depend entirely upon your own set-up and your own know-how. PRO CINE PHOTOGRAPHER would be happy to check prices or obtain other information for professional readers. Write to: The Editor, Pro Cine Photographer, 1159 N. Highlands Ave., Hollywood 38, California.

SUN and SNOW

• Continued from Page 15

colorful gay costumes, and add as much zing as you can.

Another compositional aid in snow scenes is the use of dark or silhouetted masses, usually in the foreground. In any normal snow landscape, there are dark masses here and there — a rock or boulder which emerges from the snow, a gnarled tree trunk, an old shanty or even a weather-beaten fence. Get an object of that kind in the foreground, where it will be large enough in scale to form an important area, and your snow scene will take on added interest. The silhouetted mass will give the picture depth and the white snow will seem whiter by contrast.

The excess ultra-violet light is important because it records on color film as blue, though it is invisible to the eye. Fortunately this bother can be disposed with ease — simply use a haze filter in front of the lens *at all times*, for this kind of shooting. And this is especially important if you are shooting in the mountains.

Now let's talk about the two kinds of snow. We have the loose kind on the one hand, and the glazed kind on the other. Loose snow presents a beautifully textured surface, and the main secret in photographing texture is the placement of the light. If we lay a strip of white velvet along a table and illuminate it from above



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by a single light, the texture will not be revealed, and the velvet might just as well be a horse blanket. But if the light is placed very low, so that the light rays sweep across the material, then each little hollow casts a shadow and the texture stands out like a sore thumb.

And the same is true of snow scenes. If the light is behind the cameraman's back, results will be flat and lifeless. So shoot with cross-lighting, or into the light, thus bringing out the texture and modeling. Early and late hours of the day are especially good for snow filming because this produces the long shadows so necessary for effective composition.

Snow which has thawed, and frozen causes troublesome glare and reflection problems. This means that a suitable sunshade is a must at all time. For the same reason thank your lucky stars that your lens is probably coated, because if it was not, then there would be plenty of trouble with internal reflections, glare, and fuzzy footage.

A polarizing screen is of little use on loose snow, which in itself is a good de-polarizer. However, it is often effective on "glare" snow since the reflections from such a surface are more amenable to suppression by means of the polarizing filter which strains out the glare.

The question of filters is important, since the color of winter sunlight is likely to be quite different. And the cameraman is cautioned not to trust his eyes alone, since there are more accurate ways of checking light quality. The Harrison Color Temperature attachment for GE or other meters will save much film, if used intelligently. The vast amount of blue, so prevalent on snow scenes, can be eliminated by using a suitable yellow or pink-yellow filter.

Here are a few things to remember. Shadows in snow have definite color — usually blue. Kodachrome or AnscoColor, properly exposed, will faithfully reproduce this color.

Sidelighting causes texture of the snow to stand out, and gives form to the snow-covered objects in the foreground. Focus your camera on the scene so that the sunlight comes from either side of it. If the sun is low, so much the better, because shadows will be longer and will create more interesting patterns. Try to get back-lighting on shots of snow-covered trees and icicles.

Winter scenes can be given extra tone and depth by the inclusion of brightly colored objects in the foreground. And dramatic appeal can be created by the use of bright colored objects in direct contrast with the somber natural tones of the landscape.

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CLUB NEWS

Hackensack Movie Society — Hackensack, New Jersey.

On December 14 the Amateur Movie Society of Bergen County installed officers and had their Christmas party. Ralph Santulli (re-elected); Vice President, Michael Nozarinko; Secretary, Walter P. Koechel (re-elected); Treasurer, Leon Konsevic (re-elected); Program and Publicity Director, William Messner.

The Christmas party included the showing of the three top winners in the recent society competition and other films. The program order is "Ceramics" 1st prize winner in the club contest by Ralph Santulli. "Why Men Go Gray" by Jack Boone, 2nd place winner; "A Pair of Shorts," 3rd place winner by Don Celastanto. The fourth film will be "Hollywood Blow-Ups" supplied by member George Labes. The final film will be Bill Messner's "Dark Interlude."

Background music for the first three films were made by Ralph Santulli.

John Stoohs and Bill Messner. "Dark Interlude" has sound effects, music and commentary on magic tape accompany the film.

After the screening the members were served refreshment. Proceedings were held at 8:30 p.m. at the society's headquarters — 25 Prospect Avenue, Hackensack, N. J.

SALISBURY, SOUTHERN RHODESIA—The Mashonaland Photo Society reports that recent entries for their 1953 Cine Competition "were generally of very low quality", but that "One Eye, Two Eye, Three Eye", the winning effort was "excellent in terms of script, make-up, acting and photography". (Now here is a courageous group who call a spade a spade. Think of the tensions and vendettas born of such plain talk.) Another film, "Bullfight at Nimes" was shown and they report that all films will later be shown to the public. John Kernan, secretary, says that they have heard rumors of an electronic system for movie projection now being developed in the U.S.A. and want more information. (The issue of HOME MOVIES and PRO CINE PHOTOGRAPHY which carries the report has been mailed to you. Ed.

CAPSULES

• Continued from Page 5

LACK OF CONFIDENCE in a light meter makes it useless. Get thoroughly familiar with the operation of using it, and then stick religiously to its readings, and confidence in it will automatically follow.

* * *

ALWAYS USE a tripod when possible. It pays dividends on the screen. It is practically impossible to hold a camera by hand as steadily as a tripod will hold it.

* * *

A LENS, being softer than ordinary glass, requires greater care in cleaning it in order not to scratch it, and even more care is required when cleaning a coated lens, or the coating will be rubbed off eventually.

* * *

A DEVELOPER containing a high percentage of hydroquinone is usually contrasty, and good for developing titles.

* * *

A SHOT of a monogram of the photographer's initials, or something similar, like the trademark shot on professional films, when spliced before the main title, provides a means for getting the projector focused before the main title appears on the screen.

* * *

WHEN SHOOTING at 8 f.p.s. or any of the slow motion speeds, the shutter varies accordingly, and therefore an adjustment of the lens aperture is required to compensate for it.

* * *

SHOOTING AT HIGH altitudes, an increase in exposure of one-half to one stop smaller is required than at sea level under similar light conditions.

* * *

TO CHECK CAMERA SPEER, run a scrap of film 2 feet long (16mm) or 1 foot (8mm) through the camera. It should take exactly five seconds to pass through the gate at 16 frames per second.

* * *

DON'T GET trigger-happy and take shots of everything you see. Generally speaking, know where each shot is going to fit into the plan for the final film before pressing the button.

* * *

WHILE YOUR lens may be fast enough to take clear outdoor shots in color on a dull rainy day, don't expect the result to look like a bright sunny day. You have taken a shot of a dull rainy day, and that is what you must expect to see on the screen.

* * *

IN AN EMERGENCY clean amber sunglasses make very good filters when

• See CAPSULES on Page 42

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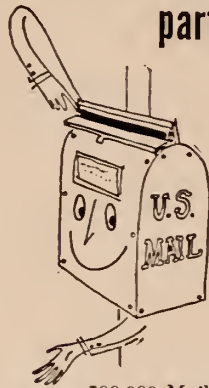
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CAPSULES

• Continued from Page 40

held in place in front of the lens. Exposure should be two or three stops larger than normal, depending on the density of the amber tint.

* * *

A PROJECTOR lamp will not last forever so don't wait for it to burn out before getting a replacement. Naturally, it will not burn out while the projector is standing idle, but when it is in use, and probably in the middle of a showing where there are a number of guests present.

* * *

WHEN FILM runs out on the floor (it happens to the best of us) it should not be run through the projector again until it has been properly cleaned. Particles of dust which the film has collected will accumulate in the film passages and scratch this and any other film run through the projectors before time off is taken to give the projector a thorough cleaning.

* * *

THE QUICKEST way to ruin good film is to use a defective projector. The major injuries are scratched emulsion and torn sprocket holes. When a projector starts to "act up" don't

use it until it has been put in good working order again.

* * *

WITH SUPPLEMENTARY lenses the higher the diopter rating the shorter the focussing distance, e.g., a 2 diopter lens would require focussing with the regular lens set at infinity, whereas an 8 diopter lens would require focussing at 5 inches. The latter when used with a 2-inch telephoto lens would make a postage stamp fill the screen.

* * *

IN TAKING a meter reading, if the main point of interest (and there should be only one) is in the shade, then take your meter reading to include the shaded portion of the scene and not overlap into the brighter parts.

* * *

IN REVERSAL processing when a permanganate bleach is used the emulsion is softened and it is necessary to use a hardener. When using a bi-chromatic bleach a hardener is not necessary.

* * *

WHEN USING a black background for titling or for other purposes, remember that black will reflect light just the same as white will reflect it, only to a lesser degree, and precautions to avoid uneven lighting are just as necessary with black as with white.

* * *

WHILE EVERYONE has their pet developer, yet for the first developer in reversal processing, a caustic soda developer has proven itself to be one of the best, and any standard developer such as the old D-72 formula can be used for the second developer.

* * *

MIX EQUAL PARTS of glycerine and eucalyptus oil to make a humidor solution. However, it is only in very dry climates where a humidor solution is necessary.

* * *

GENEROUS WASHING of the film between each stage of operation in the bleach, is very important if best results are to be obtained.

* * *

ALLOWING HALF a second per word is a good method of estimating the length of time for shooting a sub-title.

* * *

SPECTACLE LENSES from the 5 & 10 cent stores make excellent supplementary lenses for titles and extreme close-ups. If the camera is not equipped with visual focussing, the diopter rating of the lens must be known in order to know how far the title or object should be from the lens in order to be in focus.

Timely Titles



THE TITLES WITH DARK BACKGROUNDS ARE FOR CINE FANS WHO SHOOT ON REVERSAL FILM. THE OTHERS ARE FOR THOSE WHO USE THE POSITIVE METHOD. ALL ARE FOR THE COLOR FAN. THEY CAN BE USED WITH WATER COLORS OR BY PLACING COLORED CELLOPHANE OVER EACH TITLE BEFORE IT IS SHOT.

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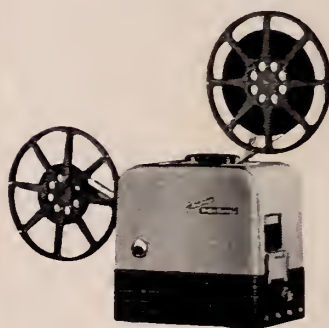


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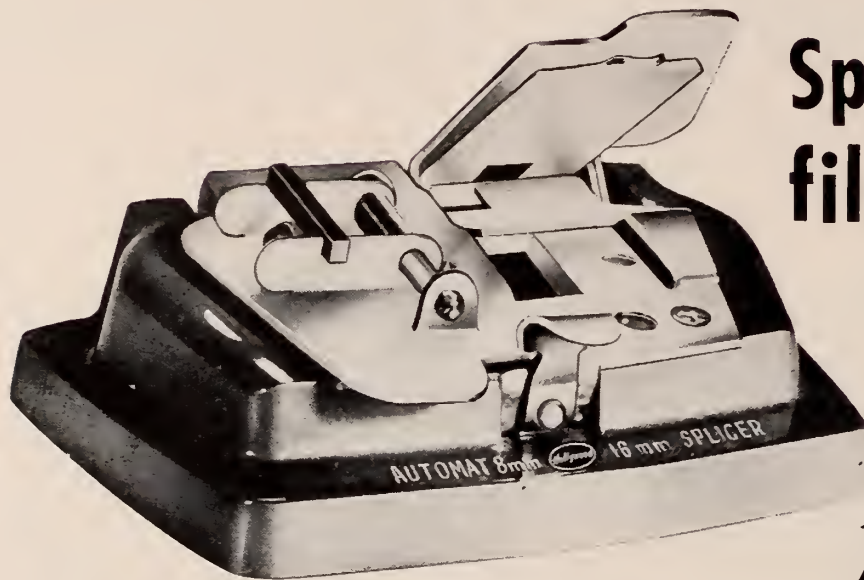
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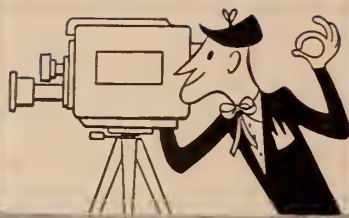
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Vol. XXI

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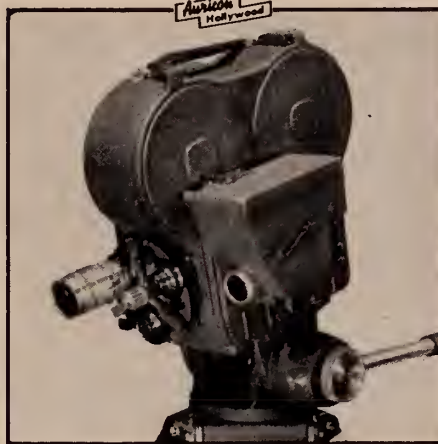
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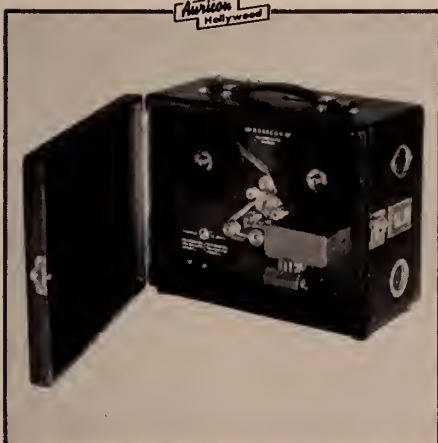
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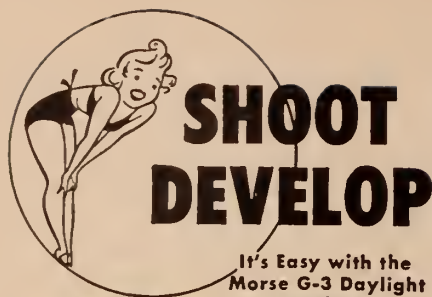
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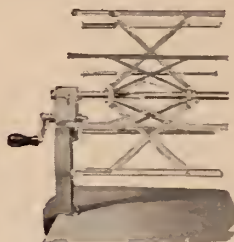


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2 SHORT SCRIPTS...

Life Savers

1. M.S. Looking down on faces looking up to the top of a building.
2. C.U. Man shouts excitedly:
3. C.U. Title: "He's going to jump off!"
4. C.U. Woman in crowd screams.
5. M.S. Man leads hysterical woman away.
6. C.U. Small boy, unconcerned, eats ice cream cone.
7. M.S. Atop the building, a man, a would-be suicide, stands poised, getting courage to jump. (The right camera angles can stress the danger, with safety for the actor.)
8. C.U. Man, hair tousled, is disturbed by the crowd below. He is afraid of hurting someone in his leap.
9. M.S. Crowd, still looking upward, spellbound and shocked.
10. M.S. Man runs to a telephone booth to call the police.
11. C.U. Man excitedly making phone call.
12. C.U. Policeman answering the call.
13. M.S. Shooting upward, we see an object falling from the top of the building. It turns out to be an overcoat.
14. C.U. In the excitement a woman faints.

Fade Out.

Fade In.

15. C.U. Small boy still calmly eating ice cream.

16. M.S. Man in crowd picks up the fallen overcoat, shows it to the crowd and speaks:

17. C.U. Title: "It's just his overcoat!"

Fade Out.

Fade In.

18. M.S. Atop the building, two policemen approach the desperate man, who warns them to stay back.

19. C.U. One policeman pulls out his revolver and offers it to the man.

20. C.U. Policeman pleading.

21. C.U. Title: "Don't jump! If you must—shoot yourself here!"

22. C.U. Man grabs the gun, holds it to his head and pulls the trigger. The empty gun clicks. The man shouts angrily:

23. C.U. Title: "It isn't loaded—you pulled a trick on me!"

24. M.S. Taken by surprise the two policemen grab the man and pull him to safety.

(The End)

Northern Hospitality

May be shot on 50 ft. of 8 mm or 100 ft. of 16mm.

1. C.U. Title: A tired hunter came to a cabin—

2. M.S. Hunter approaching the cabin and knocking at the door.

3. C.U. Jake, the owner, opens the door and greets him with a smile.

4. M.S. Staring at the Hunter are the wife and four children.

5. C.U. Hunter speaks:

6. C.U. Title: "I'll gladly sleep on the floor."

7. C.U. Jake smiles and shakes his head, making the Hunter very welcome.

Fade Out.

Fade In.

8. C.U. Title: After a hearty supper, it's bedtime—

9. M.S. The mother tucks two children into the only bed.

10. C.U. Title: Soon after—

11. M.S. Jake, making sure the children are asleep, picks up one and carries it to a corner where he carefully deposits it on the floor.

12. M.S. Jake picks up the second child and takes to the corner.

13. M.S. Mother is putting the other two children to bed.

Fade Out.

Fade In.

14. M.S. Empty bed as Jake brings Hunter into the scene.

15. C.U. Jake urges him to go to bed.

16. C.U. Hunter protests.

17. C.U. Title: "But it's your bed!"

18. C.U. Jake insists on Hunter's taking the only bed.

19. M.S. Hunter reluctantly crawls into the bed.

Fade Out.

Fade In.

20. L.S. Sunrise over the cabin.

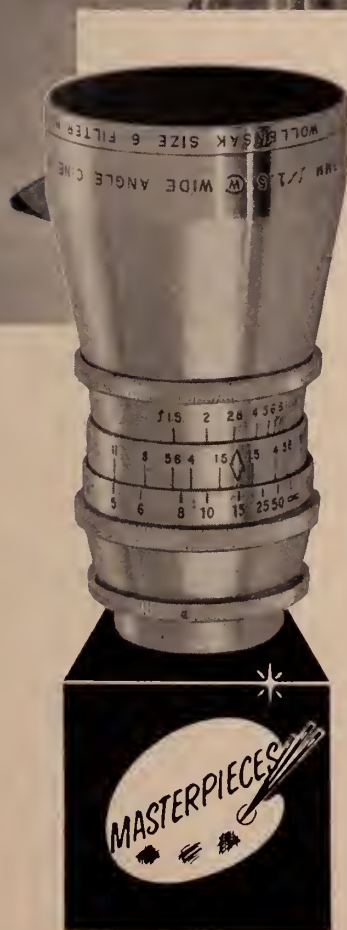
21. M.S. Five forms are sleeping on the floor. Hunter, among them, awakens.

22. C.U. Hunter stiffly gets up off the floor.

23. M.S. Hunter approaches the bed, finds Jake and his wife soundly sleeping.

24. C.U. Hunter's face as the truth dawns on him.

(The End)



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16mm. PROGRAM FILMS

in review

ARABIAN BAZAAR

Previewed by FILM WORLD, January 1954.

EDUCATIONAL. Sound, 1 reel, color. Rental,
ity of Wisconsin. Produced by E. S. and F. W.
sale. Collaborator: Richard Hartshone, Univers-
ity of Wisconsin. Produced by E. S. and F. W.
Keller.

Users: Upper elementary through college stud-
ies of Arabia; travel clubs.

Content: Depicts the activities of an Arabian
bazaar. A foreword explains that the desert life
of the Arabian is very lonely and the occasions
to go to the bazaar are high points, because
the bazaar is friendly. The skyline of a city
is shown, and narration explains that morning
prayers are over. The nomads bring their
goats and sheep to the bazaar to trade. Sev-
eral sequences depict the wares and produce
displayed in the bazaar. Other sequences show
magicians, leather work, women gypsies danc-
ing, men doing a sword dance, coffee places,
ing close-up views of Bedouin's, explains that
fortune tellers. The concluding sequences, show-
the yare illiterate but religious and supersti-
tions. Narrated throughout.

Comment: The sequences move rather quickly,
giving a colorful overall picture of the teeming
activity of the bazaar. Very little explanation
is made by narration which mostly identifies
the people's work or product.

Distributor: Encyclopaedia Britannica Films,
1150 Wilmette Ave., Wilmette, Ill.

THE ATOM AND THE DOCTOR

(Magic of the Atom series)

Previewed by FILM WORLD, January 1954.

EDUCATIONAL. Sound, 12½ min., b&w. Sale.
Available for TV. Produced by Handel Film Cor-
poration. Technical assistance: Atomic Energy
Commission and U.C.L.A. Atomic Energy Pro-
ject.

Users: Highschool science and current events
clubs; adult audiences generally.

Content: Presents various ways in which ra-
dioactive isotopes are being used in medical re-
search and suggests future development. At
U.C.L.A. a young man is shown drinking a cup
of radioactive iodine solution in a thyroid treat-
ment. After time has passed, a gamma scin-
tillation counter is placed over the man's throat,
and recording equipment draws a chart of the
radiation. The thyroid is shown to be darkest
and clearly defined in the drawing. At the
University of California at Berkeley, a man with
leukemia is studied in research of blood diseases.
He is given an injection of radioactive iron
and a recording counter is placed at his spine
to determine the path of radiation. Tracers in
the blood are shown to be used in cancer re-
search. At Oak Ridge a Negro with a chest
wall malignancy is given a blood transfusion
with a saline solution of gallium. The details
of handling the radioactive bottle is shown step-
by-step. The patient is then given a local an-
esthetic, and a minor operation is partially
shown as the doctor removes a bit of cancer-
ous bone from his chest. Teh bone is taken to
a lab where it is dissolved in nitric acid, then
dried to an ash. The ash is tested by a re-
cording counter for the amount of radiation it
contains.

Comment: Graphic illustrations of medical
uses of radioactive materials, are shown ½ and
narration indicates the medical possibilities to
be revealed in future research. General au-
diences will find atomic information interesting,
but its medical application is even more vital
to each individual.

Distributor: Handel Film Corporation, 6926
Melrose Ave., Hollywood 38.

THE BIG GAMBLE

GOVERNMENT - SPONSORED. Sound, 15 min.,
b&w. Sale. Available for TV. Produced by the
U. S. Department of Agriculture.

Content: Shows the farmer's struggle against
the forces of nature in the production of crops
and how the Federal All-Risk Crop Insurance
program eases the financial burden when crop
failure strikes. The film also paints out the
farmer's contributions to the national economy
and the serious effects of impaired farm buying
power when crop damage and crop failure hit
agricultural communities.

Distributor: United World Films, 1445 Park
Ave., New York 29.

DEVELOPMENT OF THE CHICK EMBRYO

Previewed by FILM WORLD, January 1954.

EDUCATIONAL. Sound, ½ reel, color or b&w.

Rental, sale. Collaborator: K. T. Rogers, Ph.D.,
Zoology, Oberlin College.

Users: Junior high, highschool, and college bi-
ology and zoology.

Content: Observes the development of an em-
bryo within a chicken egg, from the first day
of incubation through the 21st day when the
chick hatches. Inside the shell of the day-old
egg, the yolk and albumen are identified. A
pointer shows the head of the embryo surround-
ed by a network of forming blood vessels. After
three days, the beating heart pumps blood not
only through the embryo body but through the
vessels outside the body. The fourth day, the
thin membrane called the amnion, the yolk, and
the brain are identified. A wing-bud and allan-
tois (sac-like outgrowth of the gut) combined
with a respiratory organ are discernible. At
seven days the embryo is highly active. At 10
days, the embryo is still active, eyelids are clos-
ing over the eyes, and an egg tooth is show-
ing. On the 13th day feathers become apparent
and movements are reduced. At 21 days, the
chick cuts a small hole in the shell with the
egg tooth and begins cheeping. It begins
breathing and the respiratory membranes are
drying up. The chick rotates inside the shell,
cutting off the end of the shell and pushing
itself out of the shell. In a half-hour he is
dry, and in a few hours he is running about.

Comment: An excellent supplement for text-
book and slide illustrations.

Distributor: Coronet Films, 65 E. South Water
St., Chicago 1.

DOGS AT WORK

(Canadian Cameo Series)

ENTERTAINMENT. Sound, 10 min., color.
Appl. Produced by Associated Screen News
Ltd.

Content: Features three different types of
dogs doing their distinct types of work. A
collie is shown acting in the part of assistant
shepherd to his master in handling a flock of
sheep. Pointers and setters are shown being
trained for hunting and their actual work is
demonstrated. As special members of the Royal
Canadian Mounted Police, police dogs are among
the most highly skilled service dogs in the
world, used both in criminal cases and locating
missing persons.

Distributor: Associated Screen News Ltd.,
Western Ave. at Dacarie Blvd., Montreal 28.

THE BIG VACATION

SPONSORED. Sound, 25 min., color. Loan.
Available for TV. Produced for the American
Airlines, Inc.

Content: A pictorial tour of California, follow-
ing the travels of a young vacationing couple
along the Camino Real. The film points out
the variety of interests for tourists, such as
surf-bathing on the beaches, fishing at Arrow-
head and Big Bear lakes, golf at Pebble Beach,
sailing on the Balboa channel, tennis at La
Jolla, and sightseeing at Santa Monica, Yose-
mite, Hollywood, Carmel, Monterey, and San Fran-
cisco. Highlighted are the waterfalls of the
Sierra Nevadas, and the Wawona tunnel tree.

Distributor: Association Films, 347 Madison
Ave., New York 17.

Readers are invited to send amateur
films for review to HOME MOVIES,
where a panel of judges will
screen, rate, and criticize all films
submitted. A film leader, with the
rating awarded will be sent to each
amateur whose film has been pub-
lished and reviewed by HOME
MOVIES. Others will receive a per-
sonal criticism by mail. The one
star rating indicates an "average"
award—two stars, "good"—three
stars, "very good"—and four
stars, "excellent."

CLUB NEWS

Vancouver, Canada — The Vancouver Home Movie Society publication "Reel Talk", lambasted the living daylights out of "The British Ten Best for 1950" series of which they recently screened in Vancouver. Let Editor Andrews not apologize for his opinion — it's a free country. But, as the editor he is presumably speaking for the entire club as a whole, so we must assume that this was the mass reaction. HM compliments Andrews on his fine evaluation of women with the short squib entitled, "Janet Just Jests". The annual general meeting was held December 11th where new officers were elected and the financial condition of the club was discussed.

New York Eight—New York — The New York Eight, meeting at the Columbia University Club, 4 West 43rd Street, New York, announce that several films were shown at their last meeting. Elsa and Joe Armstrong qualified with a film of the Easter Parade and also one made at Grand Canyon. "Zion, Bryce and Grand Canyon", by Pearl and Silas Lawler of Hollywood, California, was also shown. George Valentine gave a talk on "Movie Scripting" and showed examples of an actual script and the finished film.

Cincinnati, Ohio — The Cincinnati Movie Club held their last meeting December 21 at the New Thought Temple. Nomination for officers were posted as follows: Ervin Downing, Elmer Duerigen, LaVera Fuerst, Marion Smith and Ed. Gallenstein.

Los Angeles — The Los Angeles Cinema Club announce the 1953 Annual Contest winners as follows: Class "A" 1st Prize—Charles Peters; 2nd—Stanley La Rue. Class "B" Nellie Hunter, George B. Knight. The contest chairman was James H. Mitchell. Two films were shown at the last meeting. "Babes in the Woods" by Tom Baskin, 16mm color, 19 minutes, and "Lumber Empire of Northern California", by Chester L. Hogan, 16mm, sound, color, 30 minutes.

Philadelphia — The Philadelphia Cinema Club held their last meeting on January 8th, with Chairman Tyler presiding. Last year's "8-16" Club Winners film of 1953 were shown. "Bermuda" by George Baker, "Philadelphia Salesman's Story" by Karl Bergman, and "Florida Vacation" by Walter Reamer were screened.

• See CLUBS on Page 84

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Mining Films

When vacation time comes, most of us take to the highways and roam the woods and mountains in search of fun, new sights and exciting experiences: yet in our search we sometimes pass up the best things. These are the industrial buildings and enterprises of the locale.

As an example, recently, while on a trip to the east we passed through the Colorado Mesa area. Here, since the beginning of time, the elements have plotted to keep man from becoming conqueror but in the past few years man has, in his search for new minerals, found a vast deposit in this region. In particular, new and exciting deposits of uranium have been found in this wild area.

Once the news of this exciting discovery was spread throughout the land, miners and companies began ex-



cavations to uncover this most precious of all minerals. I would have passed it all up had it not been for a short glimpse of a newly worked mine just off the road. I pulled to the side of the road to watch the ore cars crawl up from the earth. The more I saw, the more interested I became. Finally, I could stay away no longer and I drove my car to the mine gate.

At the gate the supervisor was kind. He told me of the operations and of the work which was involved in tearing the mineral from the earth. It was immensely interesting. I asked if I might make a few feet of film. While certain areas were prohibited, I was permitted to film even into the shallow depths of the mine where the miners were working.

The fact that I was not permitted into the deepest parts was not particularly discouraging to me. In fact, just filming the areas which were opened to me provided me with enough material for an excellent film. I'm certain that on future trips I shall not shy away from construction projects or mines "just because they are a maze of machinery": they are most interesting and the films are one of the greatest highlights of my trip.

—Jerry Bronson
Seattle, Washington.

MOVIE

Peter Pan

Walt Disney's recent adventure into fairy tales with child actors stirred me to duplicate his efforts . . . not that I'm a second Disney, but because in his film his actors seemed to be real and seemed to live their parts, while the actors in my films have been shy, self-conscious, and uncomfortable.

I wondered if, perhaps, the fact that children can believe in fairy tales while adults find it extremely difficult to even believe in paychecks, might not be the key to good films. To find this out, I purchased a copy of *Peter Pan* from my local book store and prepared a shooting script from it. I then explained the story to my cast (assembled from local neighborhood kids) and went to work.

I was quite amazed. The kids are great actors, even though they are terrific hams, and the scenes went right through without much re-shooting. Sure, they muffed the action once in a while, but just as soon as I explained that the story was just a beginning and I let them play the scenes in their own way, the story moved right along.

I suppose that my *Peter Pan* bears only a surface resemblance to Disney's because the children added refinements of their own, but my film has more sparkle and polish than any I've ever done. I thought, perhaps, other readers might find this interesting. As long as the children know the basic action and are allowed to "play" rather than follow a rigid pattern of action, they'll come through with flying colors.

If you want to rehearse before shooting, don't tell them. Just let them play at the same scene two or three times and shoot when you feel the scene is right.

—Rhoda Burke,
Fond du Lac, Wis.

Lens Tests

The glass we photograph through is vastly more important than any other item except the idea behind the film. With it, we can underline the truth or distort for effect. The quality and characteristics of that lens means so much. Before we begin shooting it behooves us to know just what our lenses can do. Here are some simple tests which can provide the answer.

In these suggested tests we can see how the lens works in regards to: focus, sharpness, depth of field, degree of depth from stopping down, distance

and (in which way) method of increase in focus from stopping down, and exposure relation to f-stop.

Focus can be checked easily. Simply cut a piece of frosted or ground focusing glass. Place that glass over the film frame, in the position normally occupied by the film. Open the lens to its widest f-stop and focus in the normal manner. Then, when the object upon which you've focused seems sharp, check it with a magnifying glass on the ground glass. If the object is sharp you'll know your method of focus is correct. If it is not sharp, then make adjustments in that method until you can select correct focus every time.

To check on depth of field, follow the same set-up as just described. Focus on a given object then with the magnifying glass check the objects in front of and behind the object upon which you focused. See how far in front and behind these subordinate objects are sharp. That distance is your true depth of field. Even though the manufacturer has given you a chart with the depth field on it, it is best to check, for their charts are made for the "average" lens.

Increase in depth is checked in the same way. Focus with the lens wide open then stop down. At each f-stop check for an increase in depth. When that increase has reached its maximum (and this point will be long before the minimum f-stop) you'll know just how far you have to go to reach your maximum depth of field.

The degree of depth is simply a ration which you can work out from the information supplied from the above tests. In this way you can arrange sets with specified objects in sharp focus just using the chart which you have prepared.

The method in which your lens stops gain focus, will be interesting to watch, for each lens has its own characteristics. Some lenses gain more depth of field behind the object as the f-stop is closed. Others gain in front of the prime focus (the object upon which you focused). This is important to know for it effects the way in which you focus upon a scene when you want maximum depth. (For example, if the lens focus forward you will focus further back before stopping down to sharpen up the foreground.)

—George Ronde,
Des Moines, Iowa.

IDEAS

Editing School

I have yet to find a good editing "school" at any college or night school but I did find one recently and it was in my own home. I mean, that I found the best guide to good editing by reading the fiction to be found in any of the better magazines: such as, "Collier's", "Saturday Evening Post", "Atlantic", and many others.

The authors in these books are all trained men. They *know* how to advance a story line and they do it with great finesse. I found that by reading the story over several times I could see new ways of applying their techniques to movies.

And it's necessary to read these stories over many times. First reading should be just for enjoyment, for you must "get over the emotion" of the story before you can tear it apart. Then, the story should be read over for style, that is, the way in which the author told his story. In other words, why did he tell the basic story in *this* way? Then, why did he use these scenes? When you have answered these questions you can have a pretty good idea of what a movie can do. You can see why certain scenes were handled in the way they were handled and why these scenes were long or

good idea of just what the record had in it then I prepared a visual script of the "music". This gave me a basic shooting script.

Once the basic script was more or less set, I lined up some of my neighbors and let them hear the records. Then, I read them my script and asked them for ideas. They had plenty and soon they were excited about acting in a film which would run hand in hand with the record. They added little actions and gimmicks and soon we were ready to film.

I filmed the sequence with the record playing. This gave my actors a method of timing their actions. I redid the filming four times, each time shooting from a different angle, then I moved in for closeups and played the record through again.

When I was finished I edited my four reels together into one good film and projected it with the record. It was amazing how close the action followed the music. It was, pardon the expression, just like television.

—Robt. E. Lemon,
Alexandria, Virginia.

Hot Rodder

The high school kids in our neighborhood are no different from those elsewhere. They are car-crazy. They spend every waking hour driving in them or working on them. Many of the kids are so interested in their cars they go beyond the "stock" appearance and rebuild the design of their cars.



This work, laborious and exacting, is called "customizing" . . . building a car of your own design.

This was so interesting to me I decided to join a group tinkering around a 1932 Ford at my neighbor's house. I asked if I might film a few sequences of the work and the kids were immediately interested. They offered suggestions as to angles and they held up their building to let me reshoot scenes for editing.

In fact they were so interested in my filming they suggested that I do a whole film on the story of a boy, his car, and the boy's girl friend. This made a good story, because in high school these days, a boy's popularity is almost dictated by his car. The more "jazzy" the car is, the more girls clamoring for rides, and obviously, the more girls clamoring, the more popularity.

My film was really a satire on this social evaluation scale. I used the story of a boy who was unpopular in school. He purchased a 1932 Ford, rebuilt, (with troubles along the way) and when the car was completed he found himself so popular that he could not keep the girl he really wanted . . . she was too jealous of the other girls.

To regain the admiration of the girl he wanted, the boy had to re-build his car into something not quite so glamorous. The film was actually a "two-story" film, the story of the romance and the story of the building of the car.

I livened up or made funny sequences of the scene. Obviously, the actual building of the car was not of great interest to the story but I pepped it up by showing the boy welding on new fenders . . . only to find that he'd put them on backward. The romance was also taken out of the stright film by funny closeups of the girls flocking around the car as the girl he really wanted, was forced further and further back.

—George Oder,
Providence, R. I.

Cooking School

Dad wants to "help" around the house. The only jobs mother will let him do are menial tasks such as carrying out the washing and mopping the floors. That is hardly enough to satisfy dad. He decided to do something about it, so he signed up for a local newspaper cooking school.

As school Dad feels ill at ease. There are nothing but women in the school. They give Dad the fish eye,



as much as to ask "Well? Aren't you a bit out of place?" Dad almost feels that he is until he remembers his desire to "help".

• See IDEAS on Page 60



short. All of this is vital information which can be applied to any editing job which might come up in the production of your home movies. Try it. See if I'm not right.

—Sybil St. John
Toronto, Canada.

The Orchestra

Oh, how I like Spike Jones. That boy sends me further and faster than any crooner ever could. I think I have every record he ever made and I've been dying to do something with them filmwise. Recently I found a way.

I did it this way: I played the records over several times till I had a

Photo

Fun in

Paris

By S. J. LICATA, Jr. and A. J. LATONA

PARIS, recently celebrating its 2,000th birthday, looks today as young and photogenic as ever.

In its 2,000 years, Paris has collected many facets of civilization and combined them to offer a satisfying way of life to a diversified populace and pleasurable impression to countless visitors. Whatever you seek, whether it be the new and different in culture, food or entertainment, Paris has these to offer in various forms. Cafe Society of the Champs Elysees or the Bohemian way of life of the artist in Montmartre or the student of the Latin Quarter and Montparnasse. Each has its own flavor, distinct and interesting to a newcomer in Paris. And it is these modes of life, with their constant change that has helped to keep Paris young.

So, your visit to Paris should not be too brief.

With so many places to see and countless things to photograph your stay should not be less than a week.

True, with guided tours you could see much of Paris in one day. But the sights of a city like Paris are only a part of the visit. To absorb some of the flavor for which Paris is known takes time; therefore, we suggest you stay as long as your time permits and really enjoy the, "The City of Light".

Like so many of the larger American cities, Paris stays up late at night; so because of this, Paris is not at her

photographic best in the morning. With a few exceptions, most of the interest points are best pictured with the afternoon sun. For pictorial effects, the early morning haze is ideal, and a jaunt in the early hours will reveal many unusual pictures of otherwise ordinary scenes.

Some of the buildings that do appear better in the morning are the Palais de Justice, on the Ile de la Cite,



Montmartre—Sacré-Coeur in background.



One wing of the Louvre

A Home Movies Travelogue

and about noon, St. Sulpice in the Latin Quarter.

The Palais de Justice is now the law courts of Paris. Originally it was the residence of the first twelve Capet Kings of France. Inside the Palais grounds is the St. Chapelle, built in 1247 by St. Louis to be a shrine for a copy of Christ's Crown of Thorns. The Palais is best photographed from the bridge adjoining it over the Seine. From here it looks somewhat like an old fort.

• See PARIS on Page 60



YOUR MOVIES

By DOW GARLOCK

(Part IV)

now provide the means of putting this material into a form that permits unlimited cutting and editing for continuity, mood and timing in the preparation of synchronized musical scores. So, such 'edited' preparation requires turntable equipment and a magnetic tape recorder.

For those who have turntable equipment only, do not let the thought of the purchase of a tape recorder frighten you. Such a unit is not limited to use with your pictures and you will soon find hundreds of ways to use (and enjoy) it in your home, social, club and business activities. Recordings of family, friends and relatives, like your pictures, become more precious with the passage of time. For those who have tape recorders only, a single turntable will suffice for most of your requirements. Dual turntables, such as the Geo. K. Culbertson "Model C Fidelitone", will facilitate and add considerably to the flexibility of your recording and dubbing. For those of you that must start from scratch, choose your equipment carefully from the standpoint of both its mechanical features and reproduction qualities for good equipment can (and will) become a lasting addition to your hobby and your home.

Before going into a discussion of the cutting and editing of music, I wish to point out some common mistakes that should be avoided. First, don't let the titles of compositions fool you. Many times they have little or no relation to the actual musical (or emotional) quality of the music. And since the emotional character of the music is usually the only thing that concerns us, the choice of material because of its title may not provide us with music of the desired emotional quality. For instance, "The Blue Danube" and "Over the Waves" by Johann Strauss does not suggest (musically) a river or ocean scene nearly as appropriately as they would the gay scenes of a ballroom full of gaily waltzing couples.

• See MUSIC on Page 75

In previous articles I have pointed out the importance of music with motion pictures from the standpoint of 1) music as a functional device that, 2) should become a part of your picture for the purpose of, 3) creating, amplifying or sustained the continuity, mood and pace of the pictorial material.

PROPERLY devised musical scores should tell the same story musically that is told pictorially. This being so, the importance of musical continuity should be apparent since musical continuity performs exactly the same functional purpose as that performed by a well developed pictorial continuity. Many persons are inclined to dismiss the importance of musical continuity with the argument that nobody knows the difference. It may be true that from a strictly technical standpoint few people would know the difference. But from the standpoint of emotional quality imparted to your picture, there is a difference of which the hearer is aware either consciously or unconsciously. So let me emphasize, if your musical score is to serve its functional purpose and be more than just a musical 'filler', it must be based upon musical continuity.

In the studios, musical continuity to fit pictorial mood and timing is written into the composition. To achieve similar results with existing musical material (on records), the amateur must cut and edit this existing material to fit the pictorial requirements. In the past, records have provided the amateur with an abundant source of musical material and turntable equipment has provided the means of utilizing this material. However, except in rare cases, close cutting and editing for musical continuity was out of the question. While records and turntables still remain the source of musical material, magnetic tape recorders

how to use

LENS STOPS

By JULIUS SMITH



Depth of focus like this is impossible with a normal lens — but try an extreme wide-angle and see how close you can get to the above effect.

YOUR F 1.5 lens will be sharp when it is focused on the specific distance engraved on the barrel — even if it is used wide open at F 1.5.

The same thing is true of the F 2.5 or F 2.8 and even the F 1.4 — in fact any decent lens will give a sharp image if it is properly focused.

If we are using an F 1.5 lens and the object is 5 feet away from the camera, then a very shallow area in front of, and in the rear of the object will be sharp. Beyond this point, the image will blur. Stay where you are, point the camera at the same object, but close the lens down to F 6.3, for example, and even greater depth of sharpness becomes apparent. In other words, a greater number of objects in front of, and behind the object will be in sharp focus.

So, we can assume that when the

lens is closed down, then we have greater depth of sharpness. This is especially valuable when we are shooting active children who frisk about within a variable distance from the camera. If the area of the shot is between 5 feet and 30 feet, we do not focus on the youngsters as they come towards the camera, or step away; this would be an almost impossible feat.

We simply set the camera lens to a certain distance, and leave it there. Then the focus takes care of itself. As a matter of fact, any focusing lens can be converted into a fixed focus lens, (one which requires no focusing) if a certain aperture and distance are set *before* shooting.

But the whole thing depends upon the focal length of your lens.

Normal lenses for 16mm vary be-

• See LENS STOPS on Page 72

you can edit YOUR OWN FILMS

The author who claims to be a rank beginner makes some common-sense suggestions to other new filmers.

WHEN I opened my "film drawer" last week I saw a jumble of films, neatly labeled in their yellow boxes; row upon row of movies taken here and there and covering a period of more than ten years.

But it was a box full of nothing because each roll was a separate entity and could be shown only to members of my immediate family — and no one else.

And the reason was simply this — they were dull, taken in many a random spot with never a thought for continuity or editing the whole thing into something which could provide a living record of my life and my family.

But things are different now.



I went out and bought a splicer, (\$6.95) some film cement, (\$.50) and a few 200 ft. reels.

Now if you think that splicing is like falling off a log, then just take it slow and easy until I explain:

You don't have to be a genius to make a splice, but you have to have some idea of the basic principals. Actually splicing is the mere act of cutting a piece of film and joining it to another piece of film, to form a single piece of longer film.

So what?

So this: the longer piece of film now tells a story, and when it is cut into yet another piece, then we have a film which can be shown to the family and even to our friends.

I suggest you sit down right now and sort out all your boxes of film and project every single one, making notes as you go along. You might sort them out under the general classi-

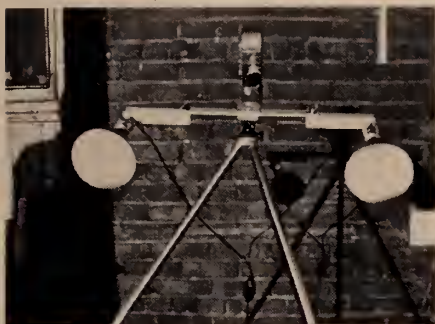
• See EDIT on Page 63

build a light CARRY- ALL

By H. H. REECH

The modern trend is toward portability, and light weight and the same goes for your movie equipment.

There are some good movie-lights and bar-lights on the market but I found most of the equipment a little cumbersome and priced somewhat



higher than I intended to spend and I set out to remedy the situation. The first thing I acquired was a nice little carrying case as seen in Fig. 4.

• See CARRY-ALL on Page 79

CAMERA TRICKS

Any 8mm or 16mm camera can duplicate effect below by multiple exposure. Image in center was taken using about one half stop less than normal. Film was wound back in the camera and other four exposures were made, one after the other — backwinding film for each one.



If you want something different in the way of effects, then try double, triple and multiple exposure.

Any scene which includes more than two exposures should be designated as a "multiple exposure". But multiple exposure can be achieved in two ways with entirely different effects.

Let's look into them and see what can be applied to our own shooting.

First of all, both types of multiple exposure have one thing in common—both involve running the film through the camera more than once.

The first type of multiple exposure is the Superimposed Shot. Here, one shot is exposed directly on top of another so that part of the scene is transparent and ghostly.

The second type is the Split Screen. This one involves the job of covering part of the lens, leaving the remainder uncovered. Then the first part is uncovered and the other parts masked. This method allows one actor to play

two parts in the same frame, at the same time.

Both methods involve backwinding—that is, backwinding the film in the camera after the first exposure has been made. Since both types of shots involve this chore, it is imperative to work out a fool-proof system of backwinding so that an accurate effect can be obtained.

Simplest way to do this is to mark the beginning of the shot, then make the shot. After that the film is returned to the original mark and then exposed again. All this should be done in a darkroom, or else a changing bag should be used. (A changing bag is a cloth gimmick containing two holes on each side. Film is placed in this light-proof bag, and then the operators hands are inserted so that the work can be done in complete safety. Cost: \$5 to \$8 at most camera stores.)

Best way to make a simple multiple exposure shot is to use the beginning

• See CAMERA TRICKS on Page 80



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IDEAS

• Continued from Page 55

During school lectures, Dad manages to bumble everything. He uses the wrong spoons, turns the mixer on too high and splatters egg white over all the students. Soon, Dad is almost ready to give up but he decides to stick it out to "help".

Finally school is over and Dad is ready to graduate. He moves up the platform where the women ahead are getting their "diplomas", monogrammed aprons with the title "Daily Blade Cooking School Graduate". Dad modestly accepts his. On their way home Dad promises mother he'll fix supper the next day. Mother says she'll invite a friend over and they'll celebrate his graduation.

True to his word Dad hurries home from work the next night and hustles around the kitchen whipping up an exciting menu. Just as dinner is nearing completion his guest arrives. It is a woman who went to cooking school with him. She is horrified but ventures into the kitchen just as Dad is creaming the potatoes in the mixer. Again Dad turns up the mixer too high and the woman gets plastered with mashed potatoes. Needless to say she runs out of the house. Dad is again relegated to the scrubbing department.*

I found this film to be a very humorous two-reel film. It can be done in a day. The cooking school can be set up in any vacant space: the garage, the front room, or any spot you choose to shoot. I'd not advise using the kitchen for this because the final scene takes place in the kitchen and the two scenes should not take place in the same background.

—Walter Edmunds,
Buffalo, N. Y.

*This is gross exaggeration, of course. Dads are wonderful, and many can whip up a decent meal at the bat of an eye-lash. This is all in fun, but we wish reader Edmunds would not be so hard on the long-suffering head of the family.

PARIS

• Continued from Page 57

The Palais de Justice is reached by Metro (subway) to Cite stop and walking West from the station.

St. Sulpice, whose construction went on for 131 years, is one of the most wealthy and important churches in Paris. During the French Revolution it was decreed a Temple of Victory and contains many fine paintings as well as an organ, famous for its size. Its two radically different towers are the most photographic part of the facade and are well illuminated from a little before noon to about 3 p.m. The fountain of the Four Bish-

ops in the square before the church will make an interesting shot with one of the towers in the background. (Reached by Metro to St. Sulpice stop.)

The Champs Elysees runs East and West and can be filmed from shortly before noon to mid-afternoon. This famous avenue is terminated at one end by the Arc de Triomphe and at the other by the Place de Concorde. Walking West on the Champs Elysees we come to the Place de l'Etoile, in the center of which sits the Arc. The Etoile derives its name from the star-like radiation of 12 avenues at the intersection. Facing East, the Arc de Triomphe rises 147 feet over the tomb of France's unknown soldier. The memory of the unknown war dead is kept by a never ceasing fire. The morning sun strikes the front of the Arc flatly and as the morning progresses, the light slowly brings out the detail of the bas reliefs on the front of the monument. The Arc can be photographed from many angles in the streets that radiate from it; however a somewhat higher angle can be obtained from a window in one of the buildings nearby on the Champs Elysees. The afternoon late sun, or sunset can be utilized to produce a silhouette effect while a fast black and white film, large aperture and 8 f.p.s. will capture the Arc at night. This is especially good after, or during a rain.

The bridges crossing the Seine in a north-south direction should be photographed in the morning. The Quais that line both sides of the River will provide you with good vantage points for these shots. Two of the more interesting bridges are Pont (bridge) du Carrousel and Pont Alexandre III. The latter with its ornate lamp posts was used in one of the scenes from the movie, "Moulin Rouge".

The above mentioned locations cover the more important places that should be shot in the morning. In the vicinity of each of these you will find afternoon shooting to complete your day.

From the diagram map you can see that the general groupings of the points of interest fall into four main areas. Each of these has some morning shooting, but most of your picture making will be in the afternoon. *No one area can successfully be filmed in any one day.*

We might mention here to bring along your most comfortable walking shoes.

Your afternoon shooting can begin anywhere you please. A detailed guide through Paris would be impractical for there is so much to see and so many places to go sightseeing that you must decide for yourself what you want to see first, second, etc.

Highlights of your shooting in each area will give you some idea of what to expect.

The area around the Eiffel Tower offers several interesting bridges. South of the Tower, and well lighted from noon onwards are the Pont D'Iena which leads to the Tower; the Pont Mirabeau, with its giant statues; and the Pont Grenelle, which has a replica of the Statue of Liberty.

The Tower can be photographed from the Palais de Chaillot. Of course the Tower can be seen from many parts of the city and throughout your travels you will see many



nically framed long shots of it, but you are rather close to the Tower in the gardens of the Palais and emphasis can be placed strongly by framing with the trees and excluding everything else. The Tower, standing 984 feet high, was erected originally for the exhibition of 1889. From its peak one can see 60 miles on a clear day—enough said for a panoramic shot. Cost to the top of the Tower, 350 francs (nearly \$1.00).

The Palais de Chaillot, just West of the Tower, is a modern structure rebuilt for the 1937 Paris Exhibition. In 1948 the U.N.O. met here. The Palais houses several museums and a play house. Reached by Metro to Trocadero station, the Palais begins with a pleasant walk, first through its own grounds, the Trocadero Gardens, across the Seine to the Eiffel Tower, and then to the Ecole Militaire. You will find many interesting angles on the Palais, with its modern architecture and giant statues. Lining the square between the two sections of the

Palais are rows of smaller statues that will give you a nice foreground for a shot of the Eiffel Tower.

Walking to the Tower and under its huge arched base will give you a view of the Palais with the cascading fountains, framed, if you like, by the arches of the Tower.

Extending from the Eiffel Tower to the Ecole Militaire is the Champs de Mars. From this neatly laid out garden you can shoot both the Tower and the Ecole Militaire.

The Ecole Militaire was built in 1752 by Louis XV for training army officers. Its use continues today.

Just North of the Ecole Militaire is the Hotel Des Invalides. Built by Louis XIV as a home for crippled French soldiers, it now houses a museum and the tomb of Napoleon and Marshal Foch. Its 345 foot dome is another Paris landmark, visible from most parts of the city. Spreading out from the Hotel Des Invalides to the Pont Alexandre III is the Esplanade des Invalides.

A walk down the Esplanade across the Pont Alexandre III brings you to the Grand Palais and directly across the street from it the Petit Palais. Both were constructed as part of the Great Exhibition of 1900. Today the Petit Palais is the city's Museum of Fine Art and the Grand Palais exhibits the annual Horse Show and Motor Show. These are mentioned more for general interest than for photographic possibilities.

From the Palais, take a bus (No. 72) West on Avenue New York, to the Musee Galliera and the New York Palace. For those who like walking, we suggest this rather photographic stroll along the Seine. The Musee Galliera is a modern group of museums. These buildings offer some fine angular shorts of their ultra-modern style and bas-reliefs, when you finish you return near your starting point at Metro Trocadero.

Another morning begins with a subway to St. Germain des Pres. This puts you in the Latin Quarter. Across from the station is the church of St. Germain des Pres, the oldest in Paris. Picturesque from the outside, this 11th century church has a collection of magnificent paintings inside.

Across the street from the church you can sip your mid-morning coffee at either the Cafe de Flore or Aux Deux Magots. Located on Place St. Germain des Pres, these were the meeting places made famous by the writers of the last century and currently well known as the cradle of existentialism. From here, before noon, walk South along Rue Bonaparte a couple of blocks to Place St. Sulpice.

Here you will do your morning shooting as mentioned before. From

• See PARIS on Page 64

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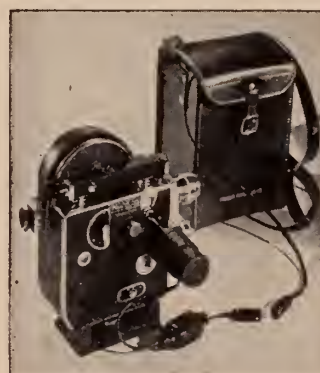
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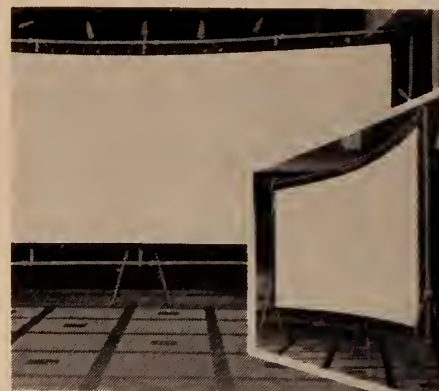
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The Radiant Manufacturing Corp., 2627 West Roosevelt, Chicago 8, Ill., has just designed a new portable Curvex screen which will be available in sizes from 5 feet to 20 feet wide. Made especially for wide-screen projection, the manufacturer claims that the image is better illuminated with an increase in the illusion of depth. The aluminum framework of the Radiant Curvex Screen curves the fabric to increase the illusion of depth. The manufacturer claims a more uniform distribution of light, with more brilliance from all angles. Whole unit may be taken down and stored.



Fax Rewind

Home Movie readers can now purchase the Fax Rewind, used for years in Hollywood studios. Made of aluminum casting, the unit has steel cut gears, a spring kickout and can accommodate two 16mm reels. Although the manufacturer claims that a limited number are now available, rewind can be purchased direct from The Fax Co., 1469 N. Seward, Hollywood 28, California.



Movie Action Editor

A new Baia "Standard" Movie Action Editor which has a reel capacity of 800 feet, has just been announced by the Baia Motion Picture Engineering Co., 120 Victor Ave., Highland Park, Michigan. The unit will handle 8mm or 16mm and features a splicer knob threading, automatic focus and large viewing screen. It is claimed that the direct drive rewinds provide an ideal viewing speed. The whole unit is precisely made with die cast construction. Price, \$56.75 at camera dealers. An optional carrying case is obtainable at \$7.95. Write the manufacturer for additional information and brochure.



Lifetime Magnetic Tape

Reeves Soundcraft has just announced a new "Lifetime" tape, unconditionally guaranteed not to break or curl when used for recording or playback.

Using a base of polyester film and a newly developed magnetic oxide coating, the tape is claimed to be shrink proof, moisture proof, and one third the strength of steel; hence the expectation of permanent quality. With tape elongation and shrinkage, a potent factor in sound recording, the new "Lifetime" tape should eliminate timing errors. Prices: Reels of 600, 1200, and 2400 feet, at \$5.25, \$9.75 and \$19.80, or \$16.95 for a 2400 foot length on a hub only.



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When Hal Guzofsky, Manager of the Colorado Visual Aids Supply Co., decided he needed a "gimmick" to dramatize his exhibits at two regional sessions of the Colorado Educators Association, he staged a grueling test of endurance for two of the standard Kodascope Pageant Sound Projectors he normally features in his store.

These projectors feature lubrication for life, which is said to remove the greatest cause of projector breakdowns, plus such other refinements as nylon gears and sealed-in-oil bearings for long term quiet operation. Guzofsky decided that he could prove these points — and build interest and sales — by running the projectors continuously for a 1,000 hours or more.

To supervise "Operation 1,000," Guzofsky hired a firm of leading certified accountants, and after putting one machine in the store's window and another inside on a counter, had them start both machines and check their continued operation from day to day.

A month and a half later of steady day and night operation — after the machines had run for the equivalent of at least 2½ years of normal school use — the accountants snapped them off again. At the time they were running smoothly and quietly as when they had been started. *No service, lubrication, or other attention had been necessary. Each machine had run for a total of 1,122 hours without stopping.*

Guzofsky reports that in addition to building a terrific amount of traffic for his exhibits at the state conventions, the machines and tests built good store traffic, too — since scores of people couldn't resist the temptation to stop by every day to see if the machines were still running.

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When Foto Corp. of America announced the "Cinesone," company officials state that they were flooded with requests for information on the unit.

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After two years of research Foto Corp has come up with the first and only adapter for converting any silent 8mm or 16mm or opical projector to magnetic sound. Those who have seen the equipment in operation say that it compares favorably with existing sound units now offered for sale.

Essentially the "Cinesone" unit offers sound on film at a price far below anything yet developed in the magnetic field, and should be a potent factor in developing the greater use of sound on the vast amount of 8mm and 16mm films now being made, by both amateur and professional. For this important reason alone, this



event is an important contribution to the development of sound on film.

With demand for the unit so instantaneous, the manufacturer promises delivery 6 to 8 weeks from the time of receipt. First units will be for 16mm only, but 8mm models are promised soon afterwards.

These units will be available complete with amplifier, adapter, mike, and speaker.

Cine-Sonic Corporation of 169 Lexington Avenue, New York 16, New York, has been appointed sole distributor for the United States and Mexico, and Cinefot International Corporation of 303 West 42nd Street, New York 36, New York, has been appointed sole distributor for the rest of the world. All orders or inquiries should be directed to either of these companies.

The unit comes complete with adapter, microphone, 5-tube amplifier, and 6" PM speaker in a compact carrying case. It will record both voice and music on any standard magnetic track, and offers all regular recording and play-back facilities plus a special au-

tomatic subduer which enables the user to record a new track over the old without erasure, with the flip of a switch. The switch is located on the adapter itself; therefore, those who own tape recorders and do not have to purchase the amplifier, will have the advantage of this automatic subduing feature.

For those who wish to use the adapter with a tape recorder, Foto Corporation of America will supply instruction sheets and necessary plugs and leads, free of charge.

The unit can be used to excellent advantage by home movie makers, and for visual education in industry and schools, since it *utilizes existing equipment now owned by them.*

Price for complete unit—\$199.75.

Price for adapter alone, for use with a tape recorder—\$99.75.

EDIT

• Continued from Page 58

fication of "vacation", "family", "business" and so on.

While a single roll may contain all of the above classifications, this is the time to cut each sequence and place it in a small box or tin, with other films of the same character.

When this is done, only then can you begin to think of splicing the proper sequences together.

Now surely this doesn't sound complicated or hard to do? It's much the same as filing invoices or file cards, but much more fun.

Right now, we have a little pile of boxes or cans of film, divided perhaps into eight or ten categories. Each category containing five or six pieces of film which are related to each other.

Let's take the "vacation" box, as an example and look these over. After examining them it will become apparent that we have a logical sequence of short pieces of film which must fit together in a special way. When you have decided the sequence, number each piece with a number from "1" to "10" or whatever the case may be, and then splice them in the proper order.

This is the final editing process, but here also is the dangerous ground which can make or break your films.

We must learn to cut, and cut *ruthlessly*, no matter how fond we are of that particular sequence. If the exposure is wrong, *out with it*. If a short sequence has no business in your final film — *out with it too*. If it hurts too much to destroy the strip, file it for future use sometime — but the best thing to do is to throw it away.

This is dangerous ground because most amateurs do not understand the process of reducing a single shot to its barest essentials, or else they lack the sense of continuity. Any sequence

• See EDIT on Page 72

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GLENDALE 2, CALIFORNIA

PARIS

• Continued from Page 61

the church walk South on Rue Bonaparte to the Luxembourg Gardens and the Luxembourg Palace. The Palace (1615 to 1627) resembles the Petit Palace in Florence, Italy, where Marie de Medici was born. This is not too strange, for it was this Queen that had the Palace built. It is now the Senate House. The gardens cover some 62 acres and have flower beds and statues combined to offer many pretty scenes, especially the one including the Medici Fountain.

Emerging from the South end of the Gardens, walk South on Blvd. St. Michel, to Blvd. de Pont Royal, East on Port Royal to the Church of the Val de Grace. Architecturally interesting and photographic, this church is the burial place of the heart of Henrietta, wife of Charles I of England.

Walk back West to Rue de St. Jacques and North on this street to Rue Soufflot. This takes you through an area of several schools, small shops and many students. At Rue Soufflot you are in view of the Pantheon and the church of St. Etienne.

The Pantheon situated on top of Montagne Ste. Genevieve is the highest point of the Left Bank. The top of its dome stretches 272 feet above the street and beneath it rest the bodies of Voltaire, Victor Hugo, Jacques Rousseau and Emile Zola. Built in honor of St. Genevieve, the Patron Saint of Paris, the Pantheon contains fresco scenes of her life. Here also sits the statue of "The Thinker" by Rodin. Your picture of the Pantheon and its dome should be made from along Rue Soufflot.

From the Pantheon a short walk back to Rue Soufflot and left on St. Jacques puts you at the Sorbonne. A walk around the University may prove photographically interesting to you, but perhaps you will only want to record the Church of the Sorbonne.

From the University, walk West to Blvd. St. Michel and catch a No. 38 or 21 bus to the Seine. Again, if you feel like walking, it is a good idea, as St. Michel is the heart of the Latin Quarter. All along the way you will find interesting side-walk cafes with huddled groups of people talking at a fantastic rate of speed. Your French will have to be good to catch the sense of their conversations. Quaint shops and very unusual, old, narrow side-streets along the way will add flavor to your movies of Paris.

Your reach the Seine at St. Michel and are near the center of the Ile de la Cite. To your right a few blocks away is the Cathedral of Notre Dame de Paris. Immediately in front of you and stretching to Notre Dame are the

famous Paris bookstalls. These, together with the fishermen of the Seine, Notre Dame and its reflection, the trees along the way and bustling traffic will give you many excellent scenes and keep you busy shooting for quite a while.

The bookstalls are situated along both sides of the Seine and extend in both directions from St. Michel. We suggest a trip from St. Michel up to Notre Dame, across the Pont through the Church and down the opposite bank of the river. This will give you a good look at the bookstalls, with their flying colored prints of Paris, old jewelry, coins and what have you.

Notre Dame can be photographed from the huge court area in front of the Church or its buttresses can be pictured from the left bank of the Seine along the row of bookstalls that continue on past the church. A visit inside the Cathedral should not be missed, but photographically it is impractical.

From Notre Dame you can go North across Pont d'Arcole and a few steps further is the Hotel de Ville. The original building, burnt in 1871, was the scene of the start of the revolution and other historic events. Here the first guillotine was used. The present building has an elegant French Renaissance facade and is a copy of the original building. Inside is a veritable museum of modern paintings and sculpture. The facade faces North so you must select a time of day, late in the afternoon, to get some cross-light on the building.

Just two short blocks West of the Hotel de Ville is the Tour de Jacques. This tower (1508) is the remains of the church of St. Jacques de la Boucherie. Now used as a meteorological station, the statue of Pascal recalls that this philosopher made his first weight experiment here. Surrounded by a small park you will perhaps relax here, rather than take pictures.

Going into another area, a Metro to Madeleine stop brings you to the Church of the Madeleine, destined by Napoleon to be a temple of glory to the Grand Army. It was decreed a Catholic Church under the Restoration. Like a Greek Temple surrounded by majestic Corinthian colonnades it has neither a transept nor aisles. The front is topped by a pediment on which is an unusually good relief of the Last Judgment. Massive bronze doors 15 feet wide and 33 feet high form the main entrance. The church can be photographed from Rue Royal which runs from the Church South. Here is a touch of classical Greece in the heart of Paris.

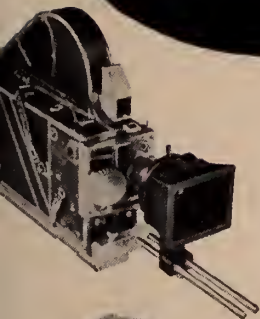
From the Madeleine take a bus (No. 52) on the Blvd de la Madeleine to Place de l'Opera. The Opera build-

• See PARIS on Page 74

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ING AWAY FROM HOME—See Page 71

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HOLLYWOOD PRO'S

at work

By JAMES RANDOLPH

Home Movies Technical Director

HOUDINI PARAMOUNT

Studio: Paramount. Cast: Tony Curtis and Janet Leigh. Photography Credits: Special photographic effects: Gordon Jennings; Photography: Al Nozaki, A.S.C. In color by Technicolor. Running Time: 105 minutes.

This picture represents a beautiful job from both the artistic direction and the photographic point of view. At the beginning of the film, the colors are vivid and bright. As the picture progresses and takes on a mysterious nature, the colors change and become



more subdued. Naturally, this adds much atmosphere to the film's scenes depicting the story of the great magician, Houdini.

The climax of the picture is more than adequately handled. Curtis is suspended head first in a tank to do a water-torture act, and as he is performing, his appendix ruptures. His wife, knowing something is wrong, screams, and they break the glass tank. The scene is highlighted by air being pressured into the tank, which causes large white bubbles to cover the magician's face, thereby building suspense as the audience sees the expression on his face. Several shots were made from behind, showing Curtis suspended and at the same time the audience's reaction in front of him.

The stars, Tony Curtis from Universal-International, and Janet Leigh from Metro-Goldwyn-Mayer, were borrowed by Paramount for this film, and both were photographed in Hollywood's best tradition.

THE MASTER OF BALLANTRE WARNER BROS.

Cast: Errol Flynn, Roger Livesey, Anthony Steel. Photography Credits: Jack Cardiff. In color by Technicolor. Running Time: 90 minutes.

"The Master of Ballantre" is one of the many famous stories by Robert Louis Stevenson and has been brought to the screen with great authenticity, since the entire picture was filmed on location at many of the famous spots that are mentioned in the story.



Some of the footage contains beautiful composition and sparkling color; but in more than one sequence, where some of the scenes were shot on location and some, such as close-ups, were filmed in the studio, the scenes don't match at all. In fact, they are so noticeable that even a rank amateur would spot that something is terribly wrong. The colors are not balanced and the focus is poor.

In each of the rear projection shots, a green halo is very evident. It is possible that your reviewer might have seen a print that had not been color-corrected, because Jack Cardiff has the distinction of being one of Europe's finest Technicolor cameramen. He has many beautiful films to his credit, among them "The African Queen" and "Pandora and the Flying Dutchman."

THUNDER BAY

UNIVERSAL-INTERNATIONAL

Cast: James Stewart, Joanne Dru, Dan Duryea. Photography Credits: William Daniels, A.S.C. In color by Technicolor. Running Time: 102 minutes.

William Daniels, A.S.C., has the distinction of having filmed Universal-International's first wide-screen pro-



duction. The story deals with the pioneering of off-shore oil wells. Daniels planned his camera angles to give

• See PROS on Page 78

what

CAMERA?

By LEONARD CLAIRMONT

There is a camera for every job, for every pocket-book and for every occasion. Cameras for quick pick-up scenes and rugged terrain, for complete sound productions and precision set-ups, for animation and titles, and cameras for the vacationing amateur. Since 16mm went professional, many new cameras have come into being, both here and in Europe. And since the advent of television, a few more have made their appearance on the international camera market — cameras of the highest professional standard, comparable with any 35mm camera.

Too many claims have been made of late *who* actually originated 16mm motion pictures. The fact remains that Alexander F. Victor, a young engineer from Sweden, designed and — in 1923 — placed on the market the world's first 16mm cameras and projectors. The Eastman Kodak Company made the very first 16mm film stock. Of almost greater importance, however, is the fact that Alexander Victor as early as 1918 proposed a new safety base for narrow-gauge film for the non-theatrical field — and it used to be known — because no insurance underwriter would insure any building in which inflammable film was shown, unless projected from fire-proof booths. After a long struggle to introduce the safety standard, Eastman Kodak began to manufacture this new type of film. In 1923 this same company perfected the reversal process for motion picture film.

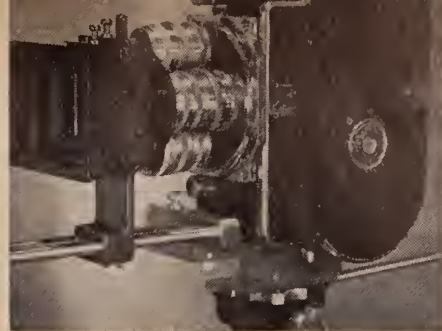
Soon Bell & Howell doomed the handcranked cameras and introduced the first spring-driven 16mm camera — thus doing away with the tripod for the amateurs. Then 16mm was really on its way. Now, quite regularly, we hear of new improvements and refinements in the design and construction of 16mm equipment, and without doubt they will be forthcoming just as fast in the future.

The 16mm camera has developed from a mere toy to a professional precision camera, capable of everything that the big 35mm brother is able to do — and then some. Like in watch manufacturing, the smaller the watch, more precision is required for perfect functioning.

The person entering the 16mm film industry is immediately confronted with the problem of camera choice. First of all, he should consider the type of pictures he intends to specialize in. If the mainstay of his output will consist of, for instance, sports films, news coverage, etc., he'd be wise to select a lightweight easily handled camera, such as the Cine-Kodak Special, the Bolex, Bell & Howell, or the Arriflex. If he is going in for educational, industrial, documentary, television or commercial films, he may want to include the heavier (not much heavier) cameras, such as the Bell & Howell Specialist, the Maurer, the Eclair Camerette, the Nord, etc. Should synchronous sound be required, which calls for a camera with a soundproof housing ("blimp") and a synchronous motor, it will be necessary to go into the still heavier class. The Auricon and the Maurer are widely used cameras, but the Mitchell 16 is, by the majority of cameramen, considered to be the answer to all their professional requirements; 85 percent of the motion pictures shown in theatres throughout the world are photographed with Mitchell cameras.

The price of the camera is often of vital importance. And you get what you pay for — as in anything else. Cameras such as Victor, Cine-Kodak, Revere, Pathe, Cinklox and Keystone are all very fine cameras, but by eliminating a few features — seldom or ever used by amateurs — the manufacturers have been able to keep the price within the reach of the non-pro-

• See WHAT CAMERA? on Page 81



Bolex



Mitchell

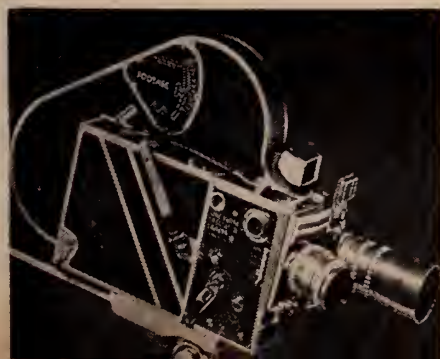


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a cine visit with...

Darius Milhaud

By HECTOR POIRIER



Darius Milhaud is one of the greatest composers of our time. His music is known the world over. He is one of the "Les Six", the famous group of French composers who gained recognition during the years after the first world war, and which includes such well known composers as Arthur Honneger, Francis Poulenc, George Auric (known for his movie music, especially that of 'Moulin Rouge'), and other French artists who came to associate with the group, such as Satie, the composer Henri Sauguet, and Jean Cocteau. Milhaud has long been associated with Paul Claudel, one of the greatest of French writers who was at one time the ambassador to the United States.

The "Les Six" flourished in the creative atmosphere of Paris, and it is here that Darius Milhaud has worked for most of his life. At the beginning of the second world war he came with his family to the United States where he took a teaching position at Mills College in Oakland, California. He also headed this year the Music Academy of the West Summer Seminar for Composers, in Santa Barbara, California. Milhaud's time is now divided between the United States and Paris.

THE filming of a 45 minute color movie entitled *A Visit With Darius Milhaud* has been completed with the shooting of the French sequences in Paris and Aix en Provence. During the summer other sequences were filmed in the United States. This film presents the life of the composer Darius Milhaud. He is seen during his stay at the Music Academy of the West in Santa Barbara, teaching at Mills College, conducting at the Aspen, Colorado Music Festival, and in his native France.

Throughout the film, the creative process of this composer is traced. He is shown in several different locales as he works on the composition of a sonatina for violin and cello which was especially composed for this film and which is performed by Eduice Shapiro and Victor Gottlieb, members of the *American Art Quartet*.

A Visit With Darius Milhaud is a production by Ralph Swickard, who

recently completed a 30 minute film featuring the *Hollywood String Quartet*. The Milhaud movie is directed by Rudolph Joseph, who has produced several of Pabst's films, and in Hollywood directed such well known movies as *Summer Storm*. The photography is by Rex Fleming, a man with many years in the movie world. Both Joseph and Fleming are now with the Brooks Institute of Photography in Santa Barbara. The European sequences were produced by Leon Vickman, producer of the Franco-American feature film by Marc O. *Closed Vision*.

The Parisian sequence is highlighted by a reunion of the "Les Six" to welcome Milhaud on this, one of his periodic returns to Paris, and by a meeting of Milhaud and Paul Claudel to mark the anniversary of many years of their friendship and artistic collaboration, and to speak of the recent success in Paris of Claudel's play, *Christopher Columbus*, which features music by Milhaud and interpretation and direction by Jean Louis Barrault. The camera was rolling in Milhaud's apartment while lively conversation took place between Milhaud and his friends, Poulenc, Auric, Sauguet, Claudel, the American pianists concert-touring in Europe Gold and Fisdale, and the Parisian concert singer Jane Bathari, who has performed for many years the songs of Ravel, Debussy, and the "Les Six."

Also appearing in the film are Mrs. Milhaud and their son, Daniel. Scenes of Aix en Provence were also shot, since this charming town in the South of France is the birthplace of the composer. It was here that Milhaud spent his early years, and where he often visited his family after he moved to Paris. In this country of the painter Cezanne, beautiful scenes were added to the documentation of Milhaud's life.

Technically speaking, the film was shot on 16 mm commercial kodachrome and sound was taken synchronously on 17.5mm magnetic tape. Cameras used were the Mitchell and the Cine Special shooting simultaneously in sequences in the United States, and the Cine Special in France. All recording on location was done with the Kinevox 17.5mm magnetic recorder. Lighting in the Milhaud apartment in Paris where the reunion was shot was furnished by a motor generator group rented in Paris which supplied 150 amperes and lights at 3200 degrees for color work. Since no laboratory for commercial kodachrome exists as yet in Europe all developing has been done in Hollywood.

No definite plans for distribution have been confirmed at this early date, but a 35mm technicolor release is being considered. English and French speaking versions are being made.

FILMING *away from* HOME

By JOE BUDY

(Part I)



In the previous article we dwelt on the whys and wherefores of our jaunt to the Middle East for the purpose of producing 16mm educational films for the Iranian government. Herein we'll relate the "hows" of our production problems; "how" they arose and how, after a fashion we solved them.

If you've ever entertained the notion of setting out into the world on a photographic mission, or even considered exploring those wild areas not yet incorporated into the Los Angeles County extended limits, this article may be of some help to you. The ideas, technique and short cuts are drawn from the stockpile of common knowledge and experience to which we all contributed in our daily bull sessions. Except in the case of carpenter's hammers, two more heads are usually better than one, and especially so in the motion picture profession.

WHERE you will go, and for how long in what climate will naturally determine what you should take along. Start with a carefully compiled photographic check list, and add to it (as spares) every part inside or on the outside of the camera which could be bent, broken or lost. Be sure to include enough tissues, brushes and lens caps to keep your lenses in perfect condition. I prefer a small rubber ear syringe to blow dust off the lens surfaces rather than a brush which may have been borrowed by others to wipe dirt or oil off a camera.

The set screws on tripod heads sometimes "freeze" and broken legs or handles are not uncommon. Add spares generally to those things which cannot be fixed in the field by yourself. The same applies to lighting equipment; light and reflector stands

take some rough handling in the course of a production.

Don't become too concerned over the care and handling of film away from home; the one thing to guard against is too drastic a change in either temperature or humidity. Consider what your film will go through before and after you expose it and act accordingly. There isn't much point in loading refrigerated film in a camera to be used in the blazing sun, then unloading and immediately cooling the film. Also, there is the possibility that your exposed film may lie around unprotected in local temperatures in some post office on its way back to the lab.

In our case, we knew not what to expect, and set out with tropic packed film, silica gel to dry it out, and an ice chest to keep it cool. Tropical packing proved to be a nuisance, and the silica gel was useless at an altitude of 4,000 feet in an arid land, but we made good use of the ice chest. It kept our beer cold when we went out on picnics.

Our filming activities took us from the level of the Caspian Sea on up to the mountain villages 8,000 feet high or more, and we experienced no difficulties using warm film, nor did we hear of any processing problems because our film had not been cooled or dried out.

Regarding filters: Glass filters are best, of course, but in the event that you shoot 16mm Commercial Kodachrome, you will have to use the gelatin compensating filter recommended for each batch of that film as well as the No. 83 filter for using Commercial Kodachrome outdoors. Grit will be your worst enemy when using gelatin filters, so it is advisable to carry extra compensating filters for each batch of that film.

Once when we were down to our last spare filter of a series, we were able to prolong its life by cutting it into strips which we placed on the front of the Cine Special magazines underneath the plate in place of the slide. By keeping the filter strip covered with a paper flap when not in use we were able to carry on until spares arrived.

Whatever equipment you finally end up with should be carefully recorded with numbers, if possible, on a master sheet with enough copies of it to last you all the way there and back to your home base. The lists will come in handy for insurance and customs

purposes, and while on location can be used as a running inventory sheet. Finally, when you wind up your assignment, you'll be better able to determine what has been expended or lost.

But just before you close the last box, toss in a handful of assorted dime store games, puzzles and gimmicks. They will prove invaluable as a means of winning friends of all ages and both sexes wherever you may go.

The magic of a simple puzzle will tend to unite as brothers you who carry it and the one who tries to solve it, and if a native somewhere is successful in working the gimmick in front of his friends, you'll see a really happy fellow! Kids and grownups alike in a world far removed from TV and 3-D are still fascinated by a wrist watch, a compass or even a simple magnifying glass.

For the wet-pants set, a sure fire pacifier is a wad of adhesive tape

• See FILMING on Page 83



LENS STOPS

• Continued from Page 58

tween 20 to 25 mm; telephoto from 35 to 250mm, and wideangle from 12 to 18mm. Check your own lens to see the focal length which should be engraved on the inner side of the hood, at the front of the lens.

When the focal length of the lens is determined then it is a simple matter to check the depth of focus tables which should be included with the instruction book packed with the camera.

But lets get on with the question of how to get the maximum amount of sharpness from our lens, *under any condition*.

If the cameraman understands how to determine the hyperfocal distance of his lens, at any aperture, then there is no reason why he cannot have sharp movies all the time.

What is hyperfocal distance?

Hyperfocal distance is that distance nearest the camera which remains in sharp focus, *when the lens is at infinity*.

The hyperfocal distance depends upon the aperture or F-stop. And the F-stop depends upon conditions prevailing at the time of shooting. If light is sparse and the day is dark and cloudy, surely we shall be shooting at F 1.5 or F 2.8; if we have brilliant sun then we close down to F 11 or F 16. So it is only after we have satisfied the demands of the light required, that we begin to think of hyperfocal distance.

Once the F-stop is determined, hyperfocal distance can be computed so that we can confine action or essential subject material within the range of sharp definition.

Set the lens at the hyperfocal distance. When this is done, everything from *one half the hyperfocal distance to infinity will be sharp*. For example, if the lens is at F 1.5 and it is set at 27.5 feet, then everything from half the hyperfocal distance— $\frac{1}{2}$ of 27.5 feet = $(13\frac{3}{4}$ feet), to infinity will be sharp. So if your objects will be moving in front of the camera from $13\frac{3}{4}$ feet to infinity, then there is no need to focus with this setting because everything will be sharp from that distance to infinity. You now have a *universal lens with universal focus*.

The following are standard hyperfocal distances for the various lens openings—choose your opening, then shoot with no focusing.

F 1.5	27.7 ft.	13.8 ft. to infin.
F 1.9	21.9 ft.	10.9 ft. to infin.
F 2.7	15.4 ft.	7.7 ft. to infin.
F 2.8	14.9 ft.	7.4 ft. to infin.
F 3.5	11.9 ft.	5.9 ft. to infin.
F 4.0	10.4 ft.	5.2 ft. to infin.
F 4.5	9.3 ft.	4.6 ft. to infin.
F 5.6	7.4 ft.	3.7 ft. to infin.

F 6.3	6.5 ft.	3.2 ft. to infin.
F 8	5.2 ft.	2.6 ft. to infin.
F 11	3.7 ft.	1.8 ft. to infin.
F 16	2.6 ft.	1.3 ft. to infin.

It should be fairly obvious then from the above table, that the sharp focus will extend from half the hyperfocal distance to infinity — and what a handy system this is too!

Notice the tremendous increase in depth when the lens opening is closed down. Take F 11, for instance. With the lens set at 3.7 feet, everything from 1.8 feet to infinity will be razor sharp.

It is commonly understood that with smaller openings we get sharper definition for the object focused upon — but we get something more with these smaller openings — everything nearer and further away will also be sharp.

The formula for working out hyperfocal distances is as follows: (assuming 1/500 as the circle of confusion)

F is the focal length of the lens in inches.

H is the hyperfocal distance in feet.

f is the f number or diaphragm opening.

C is the circle of confusion in inches, (reciprocal).

Then,

$$H = F^2 \text{ times } C$$

F times 12

As an example, with an F 4 opening on a 1 inch lens, the hyperfocal distance is determined this way:
(1 times 1) times 500

4 times 12

Or, 500 equals 10.4 feet

48

Check the table and see that at F 4 the hyperfocal distance is exactly 10.4 feet.

But what do we do when we want a nice soft, blurry background, when we are shooting flowers, or a portrait head, or even a flat background?

Just forget about hyperfocal distance and measure the space between camera and subject, with a tape, and set the lens accordingly.

It's as simple as that, especially when a small card is made to fit in the camera case, so that it can be consulted when necessary.

Use the tables once, and we are sure that you will never be without them.

Most lenses used for 8mm cameras have a focal length of $\frac{1}{2}$ inch, and telephoto lenses usually have a $1\frac{1}{2}$ inch focal length.

Wide aperture lenses such as the F 1.9 have a very shallow depth of sharpness at F 1.9. Stopped down, they perform pretty much the same as an F 2.8 or an F 3.5 lens.

For example:

Set at 25 ft. your $\frac{1}{2}$ inch 8 mm lens will perform as follows:

At F 5.6 sharpness extends from 6 ft. to infinity.

At F 8 sharpness extends from $4\frac{1}{2}$ ft. to infinity.

At F 11 sharpness extends from $3\frac{1}{2}$ ft. to infinity.

At F 16 sharpness extends from $2\frac{1}{2}$ ft. to infinity.

So, no matter what kind of filming you are doing, one of these apertures, and the scale set at 25 feet, should handle any shooting problem.

Fixed focus 8mm lenses, whether F 3.5 or F2.5 can be used at varying distances but this depends on the stop number used.

Diaphragm:

F 2.5 F 2.8 F 4 F 5.6 F 8 F 11

Distance:
11 ft. 10.5 ft. 4 ft. 5.5 ft. 4.5 ft. 3.5 ft.
But do not get any closer than the recommended distances, as above.

Now compare the depth of sharpness with 16mm lenses, which are fixed focus.

Diaphragm:

F 2.5 F 2.8 F 4 F 5.6 F 8 F 11

Distance:
 $8\frac{1}{2}$ ft. $7\frac{1}{2}$ ft. $6\frac{1}{2}$ ft. 5 ft. 4 ft. 3 ft.

EDIT

• Continued from Page 63

is sure to have excess footage which need to be trimmed — no matter how talented we are.

Here is an example:

Say we have young son Leonard doing a sequence where he is playing with his dog.

He is briefed on how to do the scene and naturally, his first few moments in front of the camera are going to be self-conscious and stiff. If that is the case, cut out those frames which indicate any stiffness or self-consciousness and save the lively action which is sure to be yours if you have directed the child properly. This is the part to use when splicing in to related footage.

But lets start at the beginning. First of all we need a leader. This and the titles are extras which have to be considered when we cut the film. Titles must be on the screen for a sufficient length of time so that they can read. Obviously if we have very short scenes before a title, then the following footage must be long enough to supplement what the title is saying.

Well, back to the leader. Place one end of a blank film leader in the slot of the take-up reel, clamping the other end in our splicer. The first splice joins the lead or introductory title to the leader, and from here we join the credit titles.

Now we are ready for the opening scene.

Here, it must be said, that fades are a necessary touch to all well edited films. Quite naturally, we shall not have fades always where final editing

• See EDIT on Page 79

ZOOMAR 16mm LENS

A survey of the new light-weight Zoomar 16mm lens, just released by the manufacturer and available now.

By JAMES RANDOLPH



The new Zoomar, just released for sale is a high speed all-purpose lens with a focus ranging from 1" to 3" and with an aperture of F 2.8. Minimum focus is from 8 feet to infinity, but short range adapters are available for closer work.

The lens was hailed as a revolutionary development in motion picture production when it was first introduced in 1946 and demonstrated at the Society of Motion Picture Engineers. It was adopted immediately by those whose work demands speed of operation and ease of handling; soon afterwards TV demanded the same thing and got the Television Zoomar with the result that more than 100 TV stations throughout the country are using this lens. Right now the Studio Zoomar built especially for TV production is available.

The new Zoomar 16 was designed in the laboratories at Glen Cove, Long Island, as a brand-new varifocal lens for 16mm motion-picture cameras. Basically, the Zoomar 16 has been designed to give the 16mm camera user—whether he be an industrial photographer, a sports photographer, a scientist, a news cameraman, an explorer, a TV movie maker, or an amateur intent on building up his own film library—a single all-purpose lens to

take care of the majority of his picture-making assignments, including special effects. It has been designed for ease of operation, ease of mountability and ease of portability.

Extremely light and compact, it brings to all 16mm camera users, amateur as well as professional, a new height in lens and camera flexibility. For by design, it is not only a special effect lens but a high-quality, high-speed all purpose lens as well. By being capable of taking the place of all conventional lenses from 1 in. to 3 in. on the camera turret, it makes the long-dreamed-of "one-lens camera" an actuality.

Weighing only 1¼ pounds and measuring 5 in. in overall length, the new Zoomar 16 can be mounted on any 16mm movie camera without altering the camera or the lens. Once in place, picture-taking is easy. Lens settings are clearly visible. The zoom lever is conveniently located under the lens where it is out of the way yet easy to reach and to operate. Simply pushing the lever forward zooms in; pulling it back zooms out. During all zooming operation, the length of the lens as well as that of the coupled finder remains the same.

Built as an integral part of the lens assembly, the coupled finder is a

wide-vision finder. It has no peep-hole to make "nose-to-the-camera" operation necessary. As a result, the cameraman has the maximum freedom of movement while filming, and the image he sees in the finder is just as it will appear later on the projection screen. It puts the cameraman in the unique position of being able to compose and edit his shooting on the spot, and not later on the cutting and splicing board.

The operation of the new Zoomar 16 is smooth and continuous. The zoom mechanism does not rely on the operation of cams or gears which would be subject to wear. Adjusted carefully at the factory, it remains in perfect adjustment.

The technical data for the Zoomar 16 is as follows:

Aperture Range:	f/2.8 to f/16
Zoom Range:	1 in. to 3 in. (25mm to 75mm)
Distance Range:	8 ft. to Infinity (short-range adapters are available for shorter distances)
Weight:	1¼ pounds
Overall Dimensions:	5½ in. long 4½ in. wide 2 in. high

All optical elements are fluoride coated and the highest resolving power ever built into any varifocal lens assures brilliance, detail, and picture contrast over the entire picture frame. Furthermore, there are no cemented elements so thermic stability is assured.

Practically speaking, the new Zoomar 16 is the result of more than seven years of intensive research and development in the field of varifocal



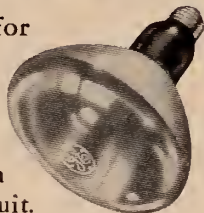
lenses. Into it has been built all the know-how and experience gathered during the development of television and newsreel varifocal lenses . . . at last, available to the 16mm motion picture fan.

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GENERAL ELECTRIC

PARIS

• Continued from Page 64

ing, a good example of the style of the Second Empire (1861), covers an area of 3 acres, more than any other opera house in the world. The facades are lavish with pavilions having marble columns and groups of sculpture representing the various musical arts.

Photographing the Opera will best be done by a series of closeups, preceded by a long shot from the Avenue de l'Opera. The Opera faces South and so the front is in good light most of the afternoon. However, you will have to watch the sun to catch it as it seeps through the side streets to get details on the sides of the building.

From the Opera take either a (No. 21 or 95 bus) or walk down the Avenue de l'Opera to the Palais Royal. Built in 1629 by Richelieu, the Southwest wing is now occupied by the "Comedie Francaise". Then pass through the triple arch into the gardens of the Palais Royal.

From the gardens of the Palais we return to the Rue de Rivoli, cross this famous street and through another arch into the gardens of the Louvre. These gardens, covering more than 40 acres, offer much in the way of shooting. First and foremost is the Louvre itself. This can be pictured from the Place due Carrousel, immediately in front of the Louvre. A telephoto lens will enable you to capture some of the different architectural styles of the buildings of the Louvre.

On the opposite side of the Place du Carrousel, facing the Louvre is the Arc de Triomphe du Carrousel, a smaller arch echoing the big Arc de Triomphe that can be seen through its portal. This too will be a good shot, showing the Arc in the foreground, the Oblisk in the Place de Concorde in the middle distance and the Arc de Triomphe in the far background.

We won't take time to visit the Louvre at this point. That visit must be saved for another time when you can devote all your time to exploring its many art treasures.

The garden of the Louvre will provide still further shooting around its beautiful fountains, with the small children sailing their boats. The flowers and trees will give interesting compositions for the many statues throughout the park.

From the West fountain, near the Place de Concorde, a short three-block walk will take you to Place Vendome. Here you will see the Vendome Column, a copy of the Trojan Column in Rome. An interesting note about this column is that the bronze of 1200 guns was used in its construction. To shoot the statue of Napoleon I and the bas-reliefs near the top will require a

longer than normal lens. Without the long lens you can still get the details of any of the 400 reliefs that cover the column from top to bottom, but a telephoto is better.

Also from the fountain you will walk straight forward through the rest of the garden to the Place de Concorde. Here you can get a close-up of the obelisk seen from the Place du Carrousel. This Obelisk of Luxor was built by Rameses II before the Temple of Luxor and is inscribed with hieroglyphics telling of his reign. It was presented to the French by Mehemet Ali, an Egyptian Pasha, in 1831.

Because of its spaciousness, any good photo of the Place de Concorde should be taken from a high angle. This may be done from the terrace on the East side of the square.

Leading from the Place de Concorde is the Champs Elysees. We mentioned before about shooting it in the morning. If you are here at dusk or night you will find it converted into a fairyland of lights. We suggest a fast black and white film, wide aperture, and depending upon time of night a shutter speed of 8 f.p.s. to capture some of its romantic atmosphere. *At dusk in mid-summer, when there is still some light in the sky you may be able to shoot in color, just as the lights come on, with lens wide open—check your meter first, though!*

Before going to one of the more picturesque parts of Paris, Montmartre, there are two spots worth visiting, although they won't offer too much in the photographic line. One is the Place de la Bastille, the site of the fortress whose storming marked the beginning of the French Revolution. There is a column, The Judy Column, in the center of the square, commemorating this day in 1830. The other spot is the location of two arches, Porte St. Denis and Porte St. Martin, both located on the Blvd. St. Denis. Porte St. Denis commemorates Louis XIV's victories in Germany, and the Porte St. Martin honors his conquest of Franche-Comte and his defeat of the Germans at Limbourg.

Montmartre is reached by Metro to Anvers stop, then walking up the hill. Anvers leaves you at the edge of the Pigalle district, which offers nothing photographically and all activities there take place at night. Topping a San Francisco-like hill and overlooking all of the city of Paris is the church of the Sacre Coeur. This immense white basilica, created in good Byzantine style, has a dome 250 feet high and a bell tower 290 feet high, housing one of the world's largest bells, the Savoyarde, weighing over 17¾ tons. The church is decorated on the inside with mosaics that cover an area of about 570 square yards, but, unfortunately the interior is too dark

for recording this mosaic work in movies. The photography of the great white dome is possible at any time of day and you'll always be able to find objects to frame it with or a winding street, filled with old buildings to contrast with the lightness of the dome. Many scenes, photographically duplicating the work of the ever-present artist, can be made from the streets of Montmartre leading West from the Church. These are at their best in the late afternoon.

The rest of Montmartre, with its small streets and lens-worthy buildings and scenes will occupy any amount of footage you can afford to shoot.

Your return to the center of the city by Metro from either Anvers or Pigalle stop, and now, *let's eat!*

France is famous for its foods, so let's discuss the cuisine of Paris and its prices. Most meals can be divided into the following categories:

Plate of the Day serving called, Plat d'jour: about 200 fr. (\$1.74).

Family serving called, Familiale: about 350 fr. (\$2.95).

Lesser serving called, Moyenne Carte: about 50 fr. (\$1.35).

Grest serving called, Grand Carte: about 800 fr. (\$6.80).

Deluxe serving called, Luxe: about 1,200 to 2,000 fr. (\$10.40 to \$16.60).

Regional meals will consist of Hors-d'oeuvre or Soup; Fish, Eggs or Entree; Grilled or Roast Meat or Pastry or Game (in season); Vegetable or Salad; Cheese; Fruit, a Sweet, or an Ice or Pastry; Wine.

The cost of such a meal will depend on the entree and the number of courses ordered. Good restaurants can be found in any quarter of Paris and many feature specialties exclusive with that particular restaurant.

Hotels in Paris range from expensive 4, 3, 2, and 1 star hotels, to small provincial hotels on the Left Bank. The latter are often referred to as student hotels.

The following are a few hotels in each category with prices.

DELUXE

George V, De Crillon, Meurice, Plaza Athenee,

Double room and bath, approx. 8464 fr. per day (\$70.50).

Single room and bath, approx. 4783 to 5520 fr. per day (\$39.80 to \$45.90).

FIRST CLASS

Ritz, Claridge, Continental

Double room and bath, approx 4784 fr. per day (\$39.80).

Single room and bath, approx 3680 fr. per day (\$30.60).

SECOND CLASS

Normandy, Du Louvre,

St. James Et D'Abbay

Double room and bath, approx. 3680 fr. per day (\$30.60).

Single room and bath, approx 2208 to 2576 fr. per day (\$18.40 to \$21.40).

THIRD CLASS

Oxford and Cambridge, Francaia

Et Choiseul, Moderne

Double room and bath, approx. 2576 fr. per day (\$21.40).

Single room and bath, approx. 1656 to 1840 fr. per day (\$13.80 to \$15.30).

LEFT BANK HOTELS

Hundreds of them all over the Latin Quarter and Montparnasse. They range in price from 552 fr. per day and up (\$4.60).

Next Month MEXICO

MUSIC

• Continued from Page 57

These are good examples of cases where the titles connote nothing more than a dedication of the composition to something of which the composer is very fond. Another example of a misleading title is found in Respighi's "Pines of Rome". This is not a musical interpretation of trees or forests. Rather, it depicts *events* in history and lives of people in and around Rome where, incidentally, pine trees were growing. The trees in this instance are simply silent spectators of the rich tapestry of Roman life. So again I say, 'Don't let titles fool you'.

In regards to the use of popular music, unless the pictorial situation demands it, well known popular music should be avoided, especially if it is a vocal selection. In the use of current or recent popular music, it *must* have a definite connection to, and *fit into* the pictorial material with which it is used. Otherwise the familiar melody will divert the attention of the viewer (consciously or unconsciously) from the picture to some *personal* memory that the 'tune' reminds him of. This is all the more true of a vocal selection in which case the audience wants to 'join' in the singing, even if only to himself.

To a great extent the titles of popular music have little or no connection with the emotional character of the music. As a rule, the music is light and uninvolved and the only relationship between the 'story character' of the lyric and the emotional quality of the music is that the meter of the music fits the meter of the lyric or vice versa. If it were not for the title (and lyric), the composition "A Pretty Girl Is Like a Melody" would probably never suggest a feeling of loveliness and beauty to the average hearer. And yet, how many times have you heard this number played to accompany scenes of a beauty contest or the crowning of the Queen of the 'Strawberry Festival'? And why? Just because of the title. I am sure that no one (least of all Wagner) would consider "I'm Getting Sentimen-

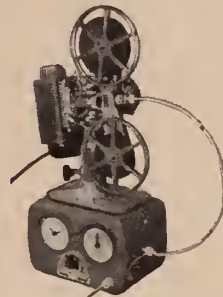
• See Next Page

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MUSIC

• Continued from Page 75

tal Over You" as an adequate alternate for the intensely emotional duet in the second act of *Tristan and Isolde*. The extreme contrast of this example should serve to point out the deficiencies in emotional character of popular music in relation to the title or lyric content. Furthermore, the use of popular music can 'date' a musical score and lessen its effectiveness within the period of a few years. Of course there are exceptions to the foregoing wherein the emotional character of the music conforms to the emotional character of the 'story' as told in the lyric. Music of this type can be used to advantage if it fits into the pictorial material in such a way as to become an emotional part of the picture.

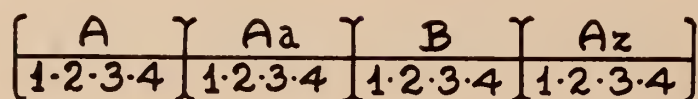


FIGURE 1

Another disadvantage in the use of popular music lies in the fact that it is more difficult to cut or edit. One reason is that popular music is written in regular 'measured' phrases of 2, 4 and 8 bars and it is difficult to cut anywhere except in conformance to the dictates of those 'measured' phrases. Another reason is that the hearer is usually so familiar with the melody that any extreme alteration in the melodic continuity is immediately discernable and has a disconcerting effect on the hearer which, in turn, diverts attention from the picture.

However, there are cuts that can be made in popular music that are considered standard practice. The chorus (or refrain) of most popular music is 32 bars in length. In most cases this 32 bar strain is built up out of two 8 bar strains in the following manner.

The first 8 bars of the chorus establishes a melodic (and harmonic) pattern. Let us call this 8 bars, A. The next 8 bars of the chorus are a repetition of the first 8 bars with the exception of slight harmonic and melodic changes in the last 2 bars. Let us call this 8 bars, Aa. The next 8 bars are entirely different than A or Aa and are called the 'release', which we shall call B. The last 8 bars are a repetition of the first 8 bars (A) with a slight harmonic and melodic change in the last 2 or 4 bars in order to bring the chorus to a harmonic and melodic ending. Let us call this 8 bars, Az. So we have the first 8 bars in three versions and the 'release' (B) grouped as follows, A, Aa, B and Az. Let us further divide each of these four, 8 bar strains into four 2 bar phrases

which we will number 1, 2, 3, and 4 as illustrated in Figure 1.

Figure 2 is a chorus of Stephen Foster's familiar and universally loved melody, 'Jeannie With the Light Brown Hair'. I have chosen this number to illustrate the following discussion on cutting because almost everyone is familiar with the melody and the accompanying lyric should enable you to follow the melody through the cuts whether you can read the music or not.

Deletion of material to shorten the timing can be made by the 'legitimate' cuts previously referred to in this manner . . . To get 8 bars ($\frac{1}{4}$ of the chorus), use Az. To get 16 bars ($\frac{1}{2}$ of the chorus), use A and Az. To get 24 bars ($\frac{3}{4}$ of the chorus), use Aa, B and Az. If these cuts conform to your timing requirements you will have no objectionable breaks in either

harmonic or melodic continuity. If the timing requires more material, additions should be made in 2, 4 or 6 bar phrases wherever possible. Let us say that your timing requires the equivalent of 20 bars ($\frac{1}{2}$ chorus plus 4 bars). The examples shown in Figure 3 will serve to illustrate how this might be done. (You can refer to Figure 1 to see how these combinations go together.)

While all of these examples would supply the needed 4 extra bars, your choice should be determined by the example that provides the best melodic continuity. Extremely large melodic intervals either up or down) at the points of cutting should be avoided. And, of course, it might be found that some other combination would provide better continuity than any of the examples show. With the possible exception of the No. 4 (2 bar) phrases, it will usually be found that any of the 2 bar phrases (Nos. 1, 2 and 3) can be used as the beginning of a musical strain. If, for thematic purposes, the beginning of the melody is needed to start the strain, it is obvious that the strain should start with either the A, Aa or Az strains. Using Figure 1 for reference, Figure 4 illustrates additional examples of intermediate cuts to obtain a variety of timings.

Extension of a full chorus (32 bars) can be made by combining any of the examples in Figure 4 with a full chorus.

As I have pointed out before, extreme changes in the melodic pattern of familiar music is often disconcerting to the hearer and is to be avoided if possible. I have used "Jeannie With the Light Brown Hair" for reasons previously stated. In a later article I will illustrate how the more 'harmonic' types of music can be cut into almost any intermediate subdivision. Also, in this type of music, cutting can be done

FIGURE 2

without the fear of disconcerting melody alterations.

Sometimes a shortened strain can be lengthened by one or one half second by using *part* of the bar preceding the first bar of the shortened strain as pickup or lead in notes to the shortened strain. As an illustration, let us take the first example of the 6 bar shortened strains in Figure 4. As shown, Az

(2-3-4) would appear musically as shown in Figure 5. By adding the last 3 notes of the bar preceding Az (2), we have added about one second and the strain would appear musically as shown in Figure 6.

In recording and assembling cut versions of musical material, the following suggestions are offered as a guide

• Continued on Page 78

EXAMPLE 1- $\left[\begin{array}{c} Aa \\ 3-4 \end{array} \right] \left[\begin{array}{c} B \\ 1-2-3-4 \end{array} \right] \left[\begin{array}{c} Az \\ 1-2-3-4 \end{array} \right]$

EXAMPLE 2- $\left[\begin{array}{c} Aa \\ 1-2-3-4 \end{array} \right] \left[\begin{array}{c} B \\ 3-4 \end{array} \right] \left[\begin{array}{c} Az \\ 1-2-3-4 \end{array} \right]$

EXAMPLE 3- $\left[\begin{array}{c} A \\ 1-2-3-4 \end{array} \right] \left[\begin{array}{c} Az \\ 1-2-3 \end{array} \right] \left[\begin{array}{c} Az \\ 3 \end{array} \right] \left[\begin{array}{c} Az \\ 3-4 \end{array} \right]$

FIGURE 3

4 BARS $\left[\begin{array}{c} Az \\ 1-4 \end{array} \right]$ OR $\left[\begin{array}{c} B \\ 3 \end{array} \right] \left[\begin{array}{c} Az \\ 4 \end{array} \right]$ OR $\left[\begin{array}{c} B \\ 1 \end{array} \right] \left[\begin{array}{c} Az \\ 4 \end{array} \right]$

5 BARS $\left[\begin{array}{c} Az \\ 2-3-4 \end{array} \right]$ OR $\left[\begin{array}{c} Az \\ 1-3-4 \end{array} \right]$ OR $\left[\begin{array}{c} Az \\ 1-1-4 \end{array} \right]$

6 BARS $\left[\begin{array}{c} B \\ 1-2-3 \end{array} \right] \left[\begin{array}{c} Az \\ 2-4 \end{array} \right]$ OR $\left[\begin{array}{c} B \\ 1-2-3-4 \end{array} \right] \left[\begin{array}{c} Az \\ 4 \end{array} \right]$

7 BARS $\left[\begin{array}{c} B \\ 3-4 \end{array} \right] \left[\begin{array}{c} Az \\ 1-2-3-4 \end{array} \right]$ OR $\left[\begin{array}{c} B \\ 1-4 \end{array} \right] \left[\begin{array}{c} Az \\ 1-2-3-4 \end{array} \right]$

8 BARS $\left[\begin{array}{c} A \\ 1-2-3 \end{array} \right] \left[\begin{array}{c} Az \\ 1-2-3-4 \end{array} \right]$ OR $\left[\begin{array}{c} Aa \\ 1-2-3-4 \end{array} \right] \left[\begin{array}{c} Az \\ 2-3-4 \end{array} \right]$

FIGURE 4

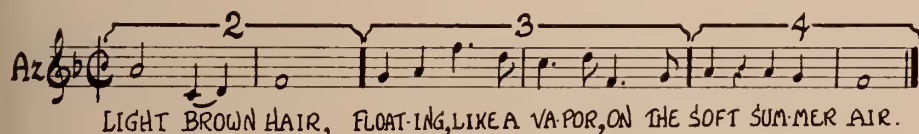


FIGURE 5

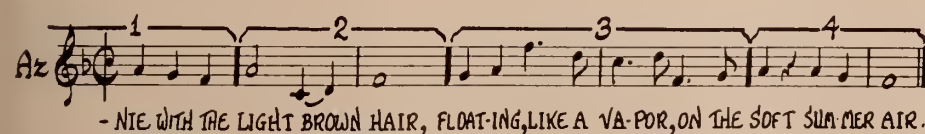


FIGURE 6

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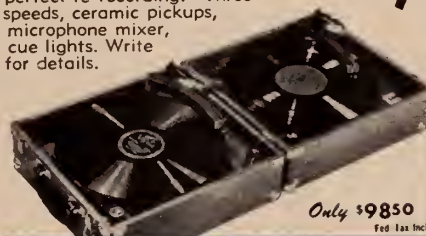
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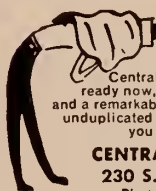
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MUSIC

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to procedure. First of all, make a mark on (or at) the recording head of the tape recorder directly in line with the gap in the magnetic head. Also, It is quite essential that you are able to stop the tape transport instantaneously. In dubbing musical material from records to magnetic tape for subsequent cutting and editing, record sufficient material before and after the spots where cuts are to be made so that you can have sufficient 'listening' time to enable you to identify the strain leading into the *exact spot* where cuts are to be made. (This is particularly true of the music *preceding* a cut). For illustration, let us take example 3 of Figure 3. First, record A(1-2-3), letting the music continue into Aa for about one or two seconds. Now record Az(1-2-3), starting the recording at about B(3) and letting the recording continue through Az(4). Next, starting at about Az(1), record the strain through Az(4). Now, starting at about Az(2), record the strain through to the end. To cut and assemble this material as indicated in example 3 of Figure 3, we proceed as follows. Play the recording (on tape) from the beginning of A and stop the tape at the *split second* before the first note of Aa is heard. Mark the tape at this point with a pen or crayon at the mark made previously on (or at) the recording head. Continuing the playback, stop the tape the *split second* before the first note of Az. Again, mark the tape at the recording head at this point. Proceed with the playback, stopping the tape the *split second* before the first note of Az(4). Mark the tape at this point. Locate and mark the beginning and end of Az(3) and the beginning of Az(3-4) as done with the other strains. Now, by cutting the tape exactly on the previously determined ending and starting marks and splicing the selected sections together, you should have a smooth musical continuity made up of A(1-2-3-4), Az(1-2-3), Az(3) and Az(3-4).

Next month we will go further into musical cutting and take up additional aspects of musical limitations and combinations.

PROS

• Continued from Page 68

a very artistic but yet rugged atmosphere to each of his scenes. He used many low camera angles for his footage during the sequences on the man-made island that held the mammoth oil derrick. This clever set-up adds much strength to the scenes and keeps reminding the audience of the locale.

"Thunder Bay" was projected on the new wide screen that measures 23½ x

43½ feet, compared with today's standard screen measuring 18 x 24 feet, yet the footage was very sharp overall and there was no feeling of any color distortion. Naturally, this adds another feather to Daniels' cap as an outstanding cinematographer.

Daniels captured an exciting fight scene between Stewart and Robert Monet. Monet arrives at the drilling barge at the same time a hurricane hits. It was Monet's plan to dynamite the well so that everyone would believe the man-made island didn't withstand the hurricane. Stewart spots him as he lights his first stick of dynamite, but Stewart is several feet away and has to climb across steel girders to get to him. With the rolling sea serving as a background, the shiny steel ribs and cables catching terrific highlights as the lightning strikes, and with the constant downpour of rain, this scene is a cameraman's dream. Daniels has done a job he can well be proud of in "Thunder Bay."

ARROWHEAD PARAMOUNT

Cast: Charlton Heston, Jack Palance, Katy Jurando. Photography Credits: Director of Photography: Ray Rennahan, A.S.C. In color by Technicolor. Running Time: 1 hour, 46 minutes.

"Arrowhead" makes the eighth Technicolor film Ray Rennahan has done for Producer Nat Holt, and they have all been the outdoor, adventure type. His first assignment for this producer



was "The Great Missouri Raid," followed by "Warpath," "Flaming Feather," "Silver City," "Denver and Rio Grande," "Hurricane Smith," and "Pony Express."

Rennahan filmed the entire picture on location in and around Fort Clark, near Bracketville, in Western Texas. The veteran lenser captured some beautiful, authentic, and colorful settings.

In most films, the locale of the story is mentioned either in the title or by the actors' dialogue, but in "Arrowhead," it is the camera that describes the location. In a very tense scene where Heston is meeting his bitter enemy, Jack Palance, for the first time in years, the camera dollies with Heston, and as he passes the train depot,

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CARRY-ALL

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These can be had at about \$2.00 at most dime stores and although they are only covered with paper — they are made solidly of wood. My first step was to varnish the outside to make it waterproof when being carried in the rain and also to make it look a little better. Two wooden partitions were nailed and glued in and then covered with some grey leatherette. As can be seen in Fig. 4 these partitions just give enough room to hold three 500-watt reflector floods. The two on the right are the newer ones, older ones go in the left compartment and used for not so critical applications such as a fill in light for the background. The rear compartment was intended to house the light fixture and cord.

Inside the lid accessories are mounted such as a camera "Inverter" to turn the camera upside down for trick shots and various adaptors commercially available.

This small compartment forced me to construct a small and light weight fixture yet compact enough to do the job. Fig. 1 shows the lightbar in use; Fig. 2 gives us a closer look, and Fig. 3 shows the unit folded ready to be stored away.

Details of this simple unit are seen in the diagrams. There are four pieces of aluminum which your nearest aluminum dealer or warehouse will supply to you already cut. Center piece is 12 x 1 x 3/16 inch, camera base (in my case) 3 1/4 x 2 x 3/16 and the two folding arms are made of right angle stock measuring 1 x 1 x 1/8 inch, each piece about 5 3/4 to 6 inches long. The two pivoting screws used are chrome plated, 1/4 inch, held by washers and plated wing nuts. The two holes in the camera base are both taped to take 1/4 inch screws; the front hole serves to take the tripod screw, then the other hole is used for mounting the camera. This plate must be flush-riveted to the center piece of the fixture as seen in the diagram.

The two folding arms are drilled about one inch from the end. Holes should be of 3/8 inch diameter or slightly bigger to take standard swivels. Swivels are held in place by short nipples and mounting nuts; they in turn are fastened to the two sockets by short nipples, too. Sockets are standard push-switch type, chrome plated. The sockets are wired with about one foot cord and plug. These plugs are then connected to your 15 or 20 foot extension cord.

This unit gives you all that is required for indoor movie-illumination and of course if you prefer to use more

PROS

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the viewer can see an inconspicuous sign reading, "Fort Clark, Texas."

One of the smartest set-ups in the film was for the very rugged fight between Palance and Heston. Their fight started at the top of a stony hill. As the fight progressed, the two gradually but brutally fought down the hill. The camera dollyed down the hill, permitting the terrific fight to be taken in one complete take. This adds a great deal of punch and realism to the fight climax, since all the fight action is continuous.

EDIT

• Continued from Page 72

plans call for them, but this can be remedied by making chemical or dye fades after the film has been fully edited. The scenes to receive this treatment may be cut apart, given the fade treatment, and respliced. Or, where the story calls for one scene to

fadeout and the next one to fadein, the film need merely be looped and inserted in the container of fading dye to produce two fades at one operation.

The opening title should begin with a fade — in fact where a series of titles precede the picture, they should be linked together in lap-dissolves or double fades. The opening or introductory scene should certainly begin with a fade-in, and if it was not filmed with this effect, it may be given the dye treatment as already described.

It is rather late to worry about shadows and exits and entrances, but this is, nevertheless, an opportune time to discuss them.

Fades are calculated the same way. Of course, with amateur films, fades are usually made in the camera when the picture is being made, so the actual length of the fade is determined and established; but in editing we may alter the length of the fade according to the tempo, by the amount of black frames we leave in between the point of fade-out and fade-in. The longer the fade, the slower the tempo.

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CARRY-ALL

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lights or perhaps four of the new 375 watt lamps instead of the two RFL-2's, you can add two more sockets to it. Yet it will fold down to only 12 inches and weight and cost only a fraction of commercial ones.

I constructed the whole outfit in one evening . . . and it was fun to make!

CAMERA TRICKS

• Continued from Page 59

of the film — this way a dark room is not needed and this can be done, at first, so that the filmer can familiarize himself with the process. All that is necessary is that we mark a definite spot on the leader, shoot the first exposure, and run the balance of the film through the camera with the lens capped and covered. Run it through again to reverse it end for end, then thread with the same start mark in the same position in the camera, and shoot the second exposure.

But this is only a means to begin and not a recommended practice. Therefore the reader might as well resign himself to the changing bag or darkroom. In this case we are going to wind the film back to a definite point in the dark, so we must have a start mark which we can *feel*. Best bet is a notch or a punch mark along one edge of the film, which can be felt, yet will not interfere with the free running of the film as it travels through the camera. This mark can be made directly above the gate, or any other spot in the camera which is convenient. After this the camera is closed and the first exposure made.

Then we make use of the camera changing bag, or go into the darkroom, open the camera, wind the film back to the notch, thread the camera with the notch in the same position as before, and shoot the second exposure.

The footage counter is the best guide to the other end of the scene; note the exact point *before* the film is run, and also at the end of the scene. For the second exposure, the counter is returned to the same point, or it is reset to zero for both takes. Work out your own system for controlling this important part of the system.

Some may think that it is superfluous, but we cannot stress too much the importance of a good steady tripod for this kind of work. While a slight amount of weave is not objectionable with routine shots, movement of any kind is fatal when making multiple exposures. Reason: any movement is bound to be different in both takes, with the result that the one image will slide over the other, ruining the illusion.

And by the same token, a good camera movement or mechanism is a great help, because it is important that the film comes into position very accurately for each frame. Any good camera on the market today should be up to the job.

Another aid in this kind of work is some sort of timing device. A stop-watch is probably most convenient, since it can be set in motion at the exact moment when the film begins. If a stop-watch is not available then a clock or wrist watch with a sweep-second hand is fairly helpful. You might even try a musical metronome with an audible tick, since we don't have to watch it while counting.

This is all the equipment you shall need for Superimposed shots. Split screen, however calls for a matte box and we should discuss this here before going on to a general discussion of this phase of trick shooting. (Full instructions for an excellent matte box can be found on page 132, April 1953 Home Movies.)

Professional cameras as well as some amateur equipment have a matte slot directly in front of the film where thin metal plates can be inserted — but it is difficult to build into some cameras which do not allow for this sort of thing. The best solution is to build one of your own to suit your own peculiar needs.

The matte box is simply an attachment shaped like a sunshade, rather longer, and usually rectangular. You can improvise one of your own if you already own a square lens shade. Get two thin sheets of thin brass stock, or even a rather stiff black paper. Mask off half of the lens shade and attach the paper or brass with stick tape. Shoot your scene and then mask off the other half of the lens. The shade must be absolutely rigid of course, other wise a thin demarcation line will show in your sequence. And of course, the camera and tripod must be absolutely rigid and must not change position.

Mattes should be about 1 inch by 2 for a 16mm camera, and located about 3 inches in front of the lens, with the box itself about 5 inches long. Some sort of arm or bracket should be provided to hold the matte box firmly in position.

For precise directions see the issue mentioned above. Now let's get back to superimposition. When the film is exposed twice, over the entire frame, then it is obvious that the effect will be something like that of an accidental exposure which the amateur obtains when he forgets to wind the film ahead between snapshots — in other words certain things will appear ghostly or transparent.

So shots like this are never realistic and their use is limited where one wants to show a ghost, used for the purpose of fantasy or comedy, or even serious drama. They may be used to depict visions, or dreams or hallucinations, and finally they may indicate the thoughts passing through the mind of a character.

Superimposed shots are made this way.

The entire scene is photographed twice, with the "vision" present in one take, but not in the other. First the total scene or setting is photographed, together with any actors who are to be shown solidly, then the vision is photographed separately against a black background.

Since the first method is done from a single camera setting and in the same spot, it is often the simpler of the two. Anything which is to appear "solid" must remain motionless throughout both takes, and not move between them. This limits us to an actor lying down, sitting motionless or asleep in a chair. As an example, say we have a man who is sitting in a comfortable chair and he "sees" a ghost. We get him into a comfortable position which he can hold without too much effort, and film the scene once, as it. Then we rewind the film to the same starting point, and run the film through again with the ghost in position. And that's all there is to it.

But the most important item to consider is *exposure*. Without the correct exposure we cannot get the right effect. So let us remember this:

The total exposure must equal one normal exposure!

The simplest way to do this is to stop down one stop below normal, e.g. (if the correct exposure is F 8, cut it down to F 11) on both takes, giving each take one-half normal exposure. Results will be a little more brilliant, however if we give about $\frac{2}{3}$ normal, with the ghost, and $\frac{1}{3}$ without. Roughly this means a half stop below normal with the ghost and a stop and a half without.

The scene should be composed and lighted so that the ghost appears against a reasonably dark background, and for best visibility the ghost should not wear dark clothes. Further effectiveness can be given in a number of ways, if we want a real spirit effect. The ghost portion may be diffused, or it may be shot in slow motion so that the ghost floats about.

The split screen method differs sharply from the superimposed technique in that it is usually realistic. Split screen has two uses, namely to show the same actor twice on the screen at the same time; or to bring

together in one scene things which would otherwise not be seen together.

The story potential of these two techniques are pretty obvious. An actor can play the part of twin actors, one machine may be shown performing two operations, and so on. Just consider the way this can work for you, then try it on your own.

WHAT CAMERA?

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fessional. For the more serious worker and for the professional cameraman, other types of cameras are to be recommended. He may want a camera with a three or four lens turret, a variable shutter, through-the-lens focusing, 200 or 400-foot loads, motor drive, and other features. In this group we will find many top quality cameras, and I will attempt to describe them, their particular features and practicability.

The Cine-Kodak Special was the first camera to enter the 16mm commercial field, possessing features that make it a flexible tool in the hands of a professional photographer. It is widely used by producers of industrial, educational, church, travel and television films, government agencies and colleges. It was the first 16mm camera to incorporate the adjustable shutter, which may be changed from open to closed, or vice versa, while the camera is running — essential to successful fades and lap dissolves — or it may be operated at "1/4 open" or "1/2 open" positions. When the shutter is closed, it permits winding the film back for trick effects, such as double or multiple exposures. This camera also comes equipped with a reflex finder. Located behind the taking lens, this finder provides visual focusing and shows on a ground glass the exact field covered by any taking lens with which the camera can be fitted. It has interchangeable film chambers of 100-foot or 200-foot capacity, double lens turret, single frame release, a masking device for split-screen effects and other features. Several independent manufacturers will supply added features, such as 400-foot magazines, synchronous motors, reflex finder magnifiers, four-lens turrets, automatic faders, matte boxes, sound blimps, etc.

The Swiss-made Bolex is one of the most popular cameras in use today, being sold in nearly every country in the world. Precision-made and practical, it has become the favorite with many professional cameramen — including myself — for shooting sports, travel, news and other action pictures. Being a small type hand-camera it comes in extremely handy when a professional cameraman for various reasons might want to look like an average amateur at work, for instance when

shooting street scenes where a big camera would obviously draw too much attention. Ease and speed of operation is most important to the movie maker so that he can concentrate on his action. This camera has those qualifications — three-lens turret, automatic threading, quick-change multifield finder, lightweight, and parallax correction down to 20 inches. The precision-made shutter gives you a good and sharp image for blow-ups. Many useful accessories can be bought, like the Stevens' 6-volt camera drive, which couples directly into the 8-frame hand-crank shaft, the behind-the-lens filter slide, the rack-over, Steereo-attachment and the Pellegrini variable shutter.

Bell & Howell has a complete range of motion picture cameras to suit the needs of either the amateur enthusiast or the exacting professional. Their "Filmo" model 70-DE comes equipped with a three-lens turret — focus directly through lens—and seven speeds. Viewfinder turret mounts three lens-matching objectives, incorporates parallax connecting adjustment and focusing eyepiece. Model 70-S is the super-speed model with a special spring motor drive and film transport mechanism for operation at five times normal sound-speed — 128 frames per second.. A very useful camera where extreme slow motion is required.

• See WHAT CAMERA? on Page 82

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WHAT CAMERA?

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The Filmo 70-H is basically the same as the 70-DE, but widened in scope by the addition of a shutter stabilizer. Veeder footage counter, external magazines and electric motor provisions (with 12-Volt DC, 24-Volt DC, and 115-Volt AC-DC universal motors operating at 8 frames to 64 frames per second, and or a 115-Volt 60 cycle synchronous motor for 24 frames per second sound work). The electric motor and external magazines increase the capacity to 40 feet, permitting the user to run entire length of film without stopping.

Bell & Howell's "Specialist" (Filmo 70-J) is designed to meet the special requirements of the professional cameraman, ideally suited to any task, be it studio or location shots, silent or double system sound, titling, fast and slow motion, micro-photography, etc. It comes equipped with a rack-over, which enables the operator to focus and compose his shots directly on a ground glass through the taking lens, a four-lens turret, upright image studio type viewfinder, matter box — besides all the other features incorporated in the Model 70-H. The entire outfit weighs less than 45 pounds. The versatility of this camera has made it a favorite among professionals.

The new German-made "Arriflex 16" is a departure from the ordinary 16mm camera, rapidly moving up among the favorites. This new camera incorporates all the advantages which gained world-wide reputation for the famous Arriflex 35. The Arriflex features a mirror reflex system, which permits viewing and focusing through the taking lens even while the camera is running. An ingenious optical system produces a well-defined finder image, showing every detail of the picture without any parallax whatever, uninverted and right side up, ten times magnified. The Arriflex 16 is equipped with a three-lens turret, an 8-Volt DC motor, forward and reverse switch, and accepts standard 100-foot spools. With accessory magazines 200-foot and 400-foot loads can also be used. The turret is so constructed that the optical axis of the three lenses diverge from each other, which permits wide angle lenses to be mounted next to the telephoto lenses without having the latter cut into the field of the former. Because of its compact design and light weight (camera 6½ pounds, battery 4½ pounds) the Arriflex 16 is ideal for all types of professional requirements.

Another camera with the same unique feature of allowing direct through-the-lens viewing while the camera is running, is the new French Eclair "Camerette" (known in France

as "Caneflex"). What makes this camera even more unique is the fact that it is designed to take both 35 and 16mm film, using interchangeable magazines. The Camerette is by far the most versatile motion picture camera ever conceived. The photographer can shoot a film in both 16 and 35mm without disturbing his set-up. The same lenses are used for both film widths, thus affording the advantage of 35mm camera lenses for photographing 16mm film. The turret is of the divergent type, just like the Arriflex. Equipped with 400-foot magazines, it weighs only 14 pounds. If necessary, it can be hand-held, as the whole design is such that the camera rests against the operator firmly when hand-held, assuring extreme steadiness.

If you plan to shoot your productions with synchronous sound, then there are two methods — the single system and the double system. The *single system* uses a camera with a built-in recording unit, so to speak, i.e. the sound-track is photographed along one edge of single-perforated picture film in place of one row of sprocket holes, by a "galvanometer" which is an instrument having a tiny mirror and electric coils for moving this mirror in accordance with the soundwaves being picked up by the microphone and amplifier. As this mirror swings back and forth, a beam of light is reflected from it onto the moving film, and the steady flow of the film causes the vibrating beam of light to take the shape of sound waves in photographic form on the sound track. When the film is returned from the laboratory after reversal processing, it will play on any 16mm sound projector perfectly lip-synchronized.

The "Auricon Pro" is a sound-on-film camera, designed in Hollywood, which has fulfilled the greatest expectations in the field of newsreel, screen tests, television commercials, industrials, documentary films and productions of all types requiring sound at minimum cost. Because the Auricon-Pro is a sound recording instrument as well as a picture-taking camera, it is "self-blinded" — and built to run film without camera noise, and this is accomplished to a startling degree. The camera is furnished with magazines which allow 200-foot (5½ min. or continuous recording) daylight loading spools to be handled in bright sunlight without fogging. The camera is driven by a 115-Volt AC synchronous motor, but a portable power supply is employed to drive the camera where power-line current is not available. The Auricon weighs 24 pounds complete.

The Auricon "Super 1200" is the "big job" with a capacity of 1200 feet

of film — 33 minutes of continuous recording. It has a variable shutter, ground glass focusing through the camera lens, two independent finder systems in addition to ground glass reflex focusing; one finder for studio use, the other for tele-photo work. The Super 1200 is used extensively for TV-shows, kinescope recordings, football games, horse races, polo matches, etc. filling a great need of good commercial sound-on-film pictures.

"Cine-Voice", a Junior model, light in weight and inexpensive — also manufactured by Berendt-Bach in Hollywood, makers of the Auricon, — is becoming a popular camera with advanced amateurs, lecturers and teachers.

The *double system* of shooting sound films is by using the camera only as a picture-camera and the sound recording system as a separate unit, thereby allowing more control over quality of both products. The Auricon camera can, of course, also be used shooting negative film and with a separate sound recording, later be made into one composite print.

The Maurer was the first real professional camera in the Hollywood studio tradition to break the severe bottle-neck in the new 16mm industry. There had been a crying need for a camera of this caliber for quite some time, so here was one to remedy the situation. Maurer-owners soon become the envy of the trade. Among the features are an extremely critical high-power microscopic focusing system, and an intermittent movement that provides accurate registration with a pull-down claw which registers the film at the end of the pull-down stroke. Other features include a rack-over mechanism for viewing through the taking lens, gear-driven magazines and a viewfinder which gives an erected and laterally corrected image 2¼ x 3 inches in size. The Maurer also has 235 degrees maximum shutter opening, giving exposure of 1/35 second at sound speed, or almost ½ lens stop additional exposure than is obtained with conventional 170 degree shutters. Automatic fades or lap dissolves of 40 frames or 64 frames can be made by means of a lever on the rear cover of the camera.

Then comes THE KING of them all — the *Mitchell camera*. This camera cannot be compared with any existing 16mm camera. It is not a mass produced — assembly-line camera — for it is individually built, designed and engineered in Hollywood. It definitely meets all the high standards of professional cinematographers. All the technical achievements of the 35mm motion picture has been transferred to the 16mm screen. And this is not surprising, since the Mitchell 35mm is

the camera which for more than 25 years has dominated motion picture photography. Every major studio in Hollywood and throughout the world, uses the Mitchell.

The Mitchell camera is also the most expensive 16mm camera on the market today. But if you are a cameraman, you will realize the technical benefits to be derived from a camera such as this. There is no guess work — nothing is left to chance. There was a time when quality in 16mm motion pictures was not too important. But the standard has risen — and will rise even higher — therefore only with a truly professional camera can you obtain truly professional quality. As all cameramen undoubtedly will agree, Mitchell has made it possible to photograph on 16mm film with the same brilliance, clarity and fidelity that has been realized with 35mm cameras, and the 16mm film industry now has but one photographic standard — the standard of perfection.

FILMING

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filched from the first aid kit, and rolled into a ball with the sticky side out. It'll keep the wee ones gurgling happily trying to unstick it from their chubby fingers and it won't harm them if you remember to make it one size larger than their mouths. You may be using a mother or a daughter in your film who is "baby-sitting" and who might not otherwise be able to leave her charge unattended.

Winning friends on your location is important from the outset as it will determine the cooperation you'll get in the future. With grownups in a strange land, a middle-of-the-road attitude of friendliness is best. Even though they may not understand your words, there is no mistaking a harsh or commanding tone of voice in any language. Equally bad, however, could be a "palsy-walsy" attitude toward an actor which might cause him to "lose face" among his people for fraternizing too freely with a foreigner.

You may as well have come from Mars; you'll be regarded as a strange creature anyway, if not for yourself then for the strange apparatus you'll be lugging around. The intensity of the level gaze will vary with the proximity of the nearest civilized city. At any rate, you'll be considered a highly educated person maybe even a "doctor", so you can't afford to "lose face" either, by getting into arguments, losing your temper or other unseemly actions.

Whether you desire it or not you will always be regarded as a representative of the United States, and this country and its people will be judged by you

and your actions. And you will also be regarded as being rich, an opinion held by every nation across the pond.

A quick method of lining up the local citizenry on your side is to let them take a peek through the ground glass of your motion picture or still camera. They'll be excited when they see their familiar environment reduced in color to the limits of the ground glass, but be careful where you point your camera, especially in a Moslem world where women are not to be seen, let alone talked to. The excited comments of the viewers may be mistaken for ridicule by the person in front of the camera, so let them all take turns looking at each other through the lens.

Just how you'd go about winning friends and influencing people among the African headhunters or the Arabian horsemen I'm not sure, but if you select a peaceful village of the Near or Middle East to work in, the procedure might be the same as the one we followed.

Practically all the villages throughout Iran are owned by absentee landlords, ranging from the Shah with his thousands of holdings on down to the minor league gentry with only a village or two supporting them. These owners appoint a representative for each village, known locally as a mayor or "Khadkhoda", who collects rentals, settles disputes among the tenants and is loosely credited with being law and order.

After familiarizing ourselves with a script, a group of us consisting of the director, writer, cameraman and interpreter would pay a social call on the mayor, armed with only a still camera or two, and wearing our best socks without holes in them for the occasion. Removing our shoes upon being invited to enter his home, we would sit cross-legged on his Persian rug, and over sips of the ever-present tea of hospitality would discuss everything under the sun except politics.

About the time for refills of tea, we would get around to stating the purpose of our visit, and what we proposed to do with his gracious permission. If we "sold" him and he had full power to act, we would soon get it, but if not, we would have to wait until he considered, or got approval from his boss.

At any rate, we would request permission to stroll through his village. Wanting to impress us with his importance, and with true Persian hospitality he would personally escort us through the streets and lanes of his domain, commanding all doors of houses or yards to be opened to us for our inspection.

While the interpreter kept our host

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a delighted audience of several hundred movie makers. This film portrays Australia's wheat industry and created great interest and was much discussed long after its return to Australia. It won a number of First Prize honors, including the International Gold Cup of 1950.

Christopher Crusoe. A delightful story of a little boy who longs to be Robinson Crusoe—and the day dreams to find himself transported to Heron Island with its wonderful coral, its brilliant fish, its curious turtles, its shark fishing and other exciting adventures. The film won second prize in 1952 in the Queensland Amateur Cine Society Contest and third prize in the International Gold Cup Competition of 1952.

Make Mine Movies. A most entertaining film depicting the sad adventures of one Georgie Goldfish, an inveterate follower of horse-racing and how a movie-maker friend helped him solve his problem—or did he? This film won the International Gold Cup in 1949 and five other first prizes in Australian contests.

Seven Days in Paradise. The tropical beauty of far Northern Queensland must be seen to be believed. This film made by Mr. Bartlett with the co-operation of the Queensland Government covers the Cairns-Aaherton-Tableland which President Unmack also visited during his sojourn to Australia in 1950. The film is aglow with living color throughout and won many major awards in Australia during 1951.

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engaged in conversation, we would all be active in our fields, examining, appraising and visualizing; the director looking for characters and background, the writer mentally tailoring his script, and the cameraman scanning rooftops, arches and doorways for camera angles.

Somewhere along the line we'd ask the mayor to pose for a picture, a request dear to his heart, since they all prized pictures. But we were always careful to exclude any women from the backgrounds.

Returning to his home followed by an increasing number of curious villagers, we would decline any more tea, but would suggest another picture or two of him with his children. This was another sure way of winning him over, but again we had to be careful not to include his wife in the request. If you ever do likewise, remember that a picture taken is a picture promised, so don't fail to deliver a print reasonably soon.

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CLUB NEWS

• Continued from Page 53

Westwood Camera Club—San Francisco.

—Last month this club entertained a cine visitor from Australia. He was Alfred T. Bartlett who is president of the Federated Council of Australian Cine Societies, The Queensland Amateur Cine Society, and an Associate of The Amateur Cinema League, New York. (See cut.) Bartlett looks like a fine fellow, (fourth from the left) but the significant thing about him is what he had to say about motion pictures, and this is of extreme importance:



"Making amateur movies has produced a brotherhood which extends over the whole of Australia as well as the world itself. This hobby has welded us together in one happy family.

"I like to consider my hobby as the science of amateur movie making and an advancement from home movies. It should be recognized as one of the cultural activities of our lives and rank equally with the Amateur Theatrical Societies.

"Only through our public screenings can we further extend this work to a more appreciative public. By exhibiting my films in the countries I am about to visit I hope to advertise Australia, demonstrate our standards, engender good will."

We need more people like Alf. Bartlett.

Pictures shown:

The Enchanted Isles. The Whitsunday Group of islands in Queensland's Great Barrier Reef is world famed. At the invitation of the Queensland Government and as their guests, Mr. and Mrs. Bartlett filmed the Islands of Lindeman, Day Dream, South Mole, Hayman and Long Island with rare skill, capturing the warm tropical beauty and maintaining high audience interest. This film was awarded third prize in the Queensland Amateur Contest of 1952.

Give Us This Day. This was a Ten Best winner in 1952 and was shown at Westwood Movie Club in that year to

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FILM and A-V WORLD

1159 N. Highland Ave. Los Angeles 38, Calif.

FILMING

• Continued from Page 84

Then explaining our project a little more in detail, we would ask for his help in selecting our actors from among the crowd gathered at his doorway, and from among those he called, we would select candidates, matching them either for resemblance, contrast, for types and for size. Remember, that over-the-shoulder-shots can be tricky if extremes are used.

If all went well up to this point we would then take our actors to the selected locations, trying them "for size" in the entrances or doorways which all varied, according to the builder of the mud houses. Watching through the ground glass of our still cameras we would ask the actors to do simple things to get a better idea if they would work out or not, to see if they could follow instructions, and to see if they would freeze in front of a bigger camera. If satisfactory and available, we would discuss terms of payment with the mayor, as well as the rental fee for the yards or houses we needed.

It was at this point we would broach the subject of the women needed to play the parts of mothers, wives or daughters in our film. Cautiously explaining the roles, we would ask our newly hired actors if they would consent to their women playing the parts. Since we could not go around peering under veils for just the right types, we had to settle for what we could get locally, or bring one out from the city with us each day.

Sometimes they would consent readily, sometimes only if the scenes would be shot inside their own houses or yards, sometimes they would flatly refuse under any conditions. We first had to overcome the religious prejudices of having their women's faces seen by males, let alone foreign males such as we.

The promise of payment nearly always turned the trick, but we would never dare to pay the women as much as the men, lest the men "lose face" by being on the same financial level with them. With luck, we would wind up details like this in one day and schedule shooting as soon as we could secure the necessary props. Other times, days of visiting, talking, bargaining and pleading would get us absolutely nowhere, and it was here we learned more of that unpredictable intangible called human nature.

It happened more than once that our shooting was interrupted by some irate villager who demanded his clothes back from our actor. When summoned by the mayor for our casting, our hero had quickly borrowed

from neighbors those items he lacked, forgetting to mention this little detail to us. Followed then negotiations for the purchase or rental of the article, after a fair price had been bargained for of the value. To prevent recurrences of this, we began to assemble a wardrobe and prop department from the bazaars of Teheran and eventually our rolling stock in the back of the truck included women's veils, children's clothing, men's accessories, pots, pans, pails, jars and stools. At one time or another we either bought or rented sheep, goats, cows, hay, alfalfa, pastures and gate fences.

Sometimes after a week of shooting inside a home, the doors would be locked to us, and the owner away on business, visiting, or spending some of this windfall which came his way. Other times the rent would be raised because we tracked dirt into his home, or the curious watchers on his barn roof threatened to collapse his structure, for which we would be blamed.

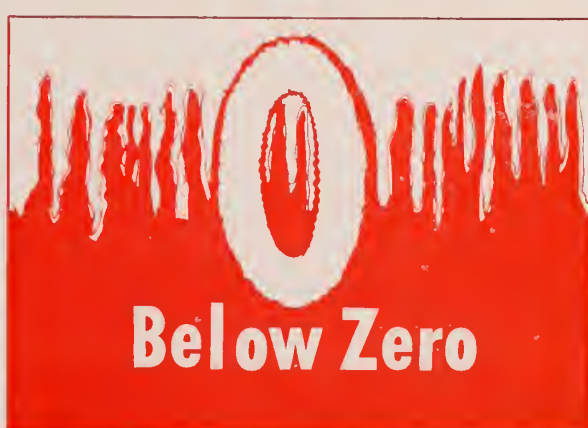
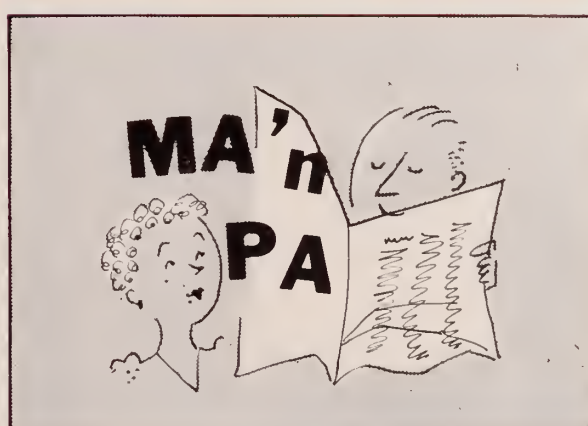
In the land of shaved heads and bearded faces whiskers were a problem because the men were shaved only once a week. Friday in the Moslem world is like our Sunday, so Thursday afternoon was designated as clean-up time when the local and transient barbers would shave or clip beards for the following day of prayer. Consequently, we had to watch our daily takes so they would match, especially in facial close-ups. We made good use of our Polaroid camera for checking this little detail, as well as for the clothing worn by the actors. Overnight our interiors would invariably be rearranged by the people who lived in the homes we used, so whenever we thought it necessary, we would shoot "for the record" our setup or lighting arrangement.

Once we thought we had the whisker problem licked by having our actor shaved daily by the local barber (a villager can't afford a straight razor and safety razors are a luxury), but this proved to be a mistake, as he bore wounds from the cold-water-dull-razor treatment all through the film. It was probably the first time an Iranian villager was seen with a clean shaven face for two weeks straight, much to the wonderment of all who will see the film. Thereafter, we scheduled our close-ups of faces more carefully or had our actor's beards clipped and not shaved.

Each film had its moments, some sad, some maddening and some hilarious, but all of which kept us wondering what else could possibly happen to us in this land of slow moving individualists to whom time meant nothing.

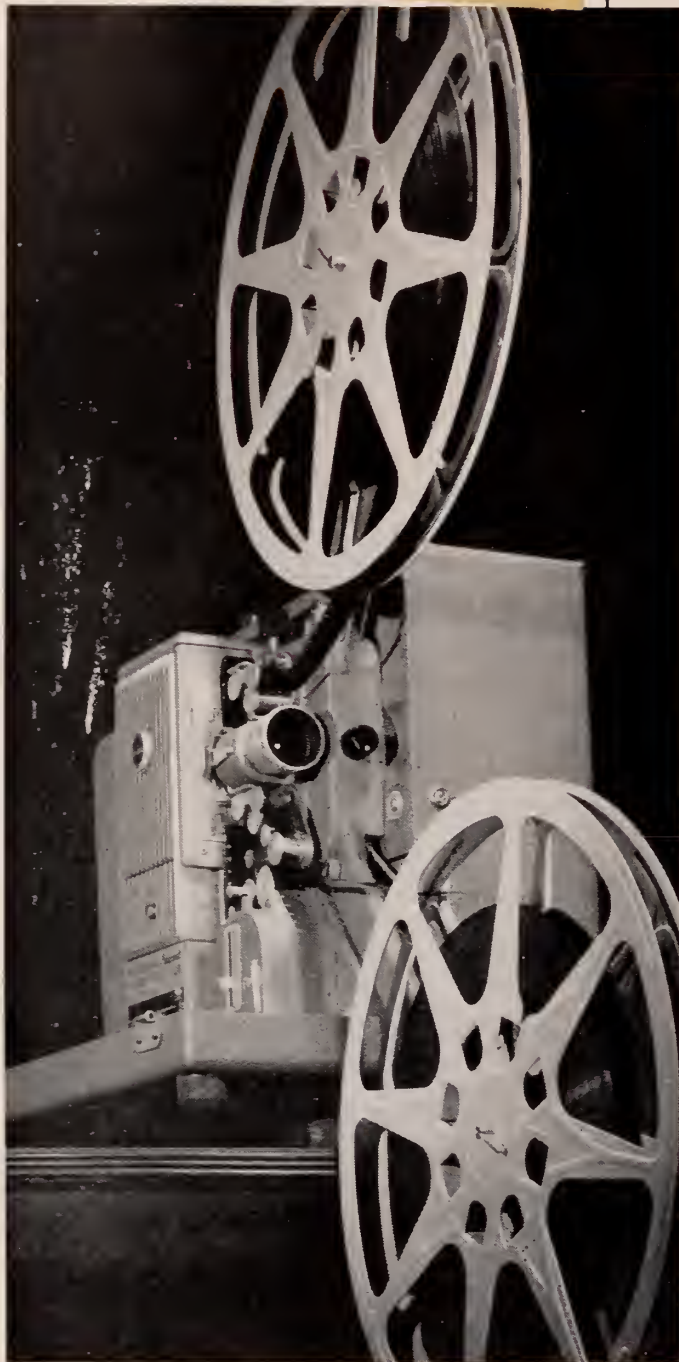
Mr. Budy will conclude his article in the March issue of Professional Cine-Photographer.

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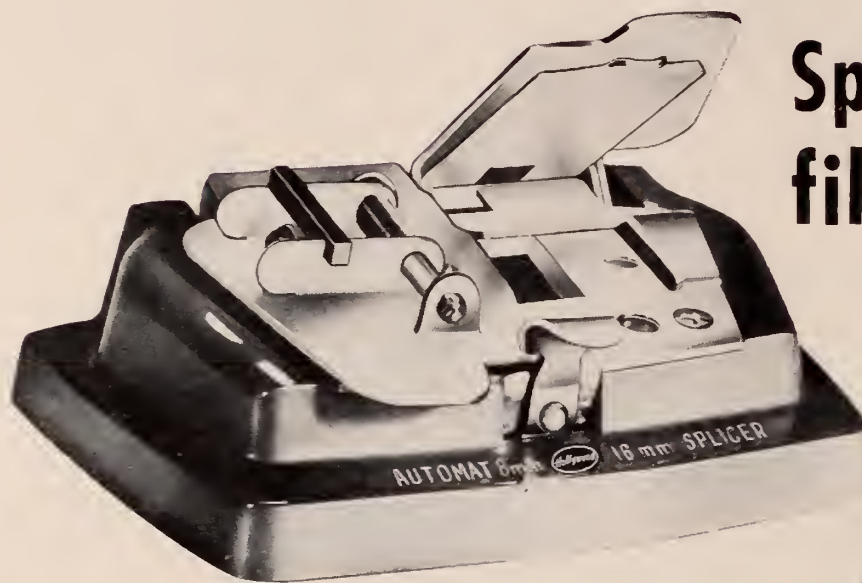
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CINE PHOTOGRAPHER

Vol. XXI

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1. M.S. Johnny, a schoolboy, is walking very slowly down the hall in his home. He is carrying his school report card.

2. M.S. He stops. He looks at the report card.

3. C.U. The report card. Johnny's grades are very poor.

4. C.U. Johnny's face as he winces and shakes his head dolefully.

5. M.S. Johnny puts the report card behind his back as he starts to move again very slowly toward the living room.

6. C.U. Johnny's feet. They are dragging.

7. C.U. Johnny's face. He looks unhappy.

8. M.S. Johnny reaches the living room door which is shut.

9. M.S. Johnny reluctantly puts out his hand to open the door.

10. C.U. Johnny's hand as it gingerly touches the door knob and is swiftly snatched back.

11. C.U. Taking another look at his report card, Johnny again shakes his head sadly. Bracing his shoulders, he grasps the door knob firmly and pushes open the living room door.

12. M.S. Johnny's father and another man are in the living room.

They are sitting beside a small table which is covered with papers.

13. M.S. The man places one of the papers in front of Johnny's father. Handing him a fountain pen, the man points to the bottom of the paper.

14. Title: "Just sign on the dotted line, Mr. Jones."

15. M.S. Johnny's father signs the paper. He returns the pen.

16. M.S. The man takes the paper signed by Johnny's father.

17. M.S. They exchange smiles, shake hands, and the man leaves.

18. M.S. Johnny's father picks up the newspaper which he starts reading.

19. C.U. Johnny's face breaks into a big smile as he has a bright idea.

20. C.U. Johnny carefully folds the report card.

21. C.U. The report card. All that's showing now is a dotted line which is marked "Parent's signature."

22. C.U. Johnny searches through his pockets and finds a pencil.

23. C.U. Johnny hands his father the report card and the pencil.

24. Title: "Just sign on the dotted line, Pop."

C.U.—Close Up.

M.S.—Medium Shot.

L.S.—Long Shot.

Gambler

Scene 1. L.S. John and Mary are drinking coffee in a restaurant. A waiter stands near their table.

2. M.S. John beckons to the waiter.

3. C.U. The waiter hurries over.

4. C.U. He gives John the check.

5. C.U. John looks at the check.

6. C.U. John places a \$5 bill beside the check.

7. L.S. The waiter removes the coffee cups, brushes off the table cloth, picks up the money. He leaves.

8. M.S. John and Mary get ready to go.

9. M.S. The waiter returns with the change on a plate.

11. C.U. John looks at the change. He gets angry.

12. C.U. He picks up the plate with the change. He shows it to Mary.

13. C.U. The plate. On it are a fifty-cent piece and a nickel.

14. C.U. John is angry.

15. Title: "That waiter thinks he's

pretty cute, but I'll show him."

16. C.U. John's hand picks up the fifty-cent piece.

17. C.U. John glares at the waiter.

18. C.U. The waiter pretends he does not notice.

19. M.S. As John and Mary rise, the waiter hurries over.

20. C.U. John and Mary watch the waiter as he sees the nickel tip on the plate. He does not bat an eyelash. He pockets the nickel and bows to them.

21. C.U. John and Mary are surprised.

22. C.U. The waiter shrugs his shoulders. He smiles.

23. Title: "Just a gamble, sir. This time I lost."

24. C.U. John and Mary start to laugh.

C.U.—Close Up.

M.S.—Medium Shot.

L.S.—Long Shot.

what others are shooting

"An American Tragedy" —By Frank Constantino. 200 feet. B&W. ★★★

We have looked at this film from two points of view.

- 1) Technique.
- 2) Story.

THE STORY: This concerns a man named Frank Smith. Brought up in an orphanage and kicked around until the age of 15, he runs away from the home and joins the American Army in World War I. Wounded in France, he returns to the States and buys a radio repair business, although he knows nothing about radio. In any event, by trial and error he invents a staticless radio and becomes immediately rich and famous. As times goes on the 1929 crash wipes out his fortune and he is reduced to a day-to-day existence with no hope. Finally when things are at their worst, and he sits down to read a recent medical report which states that he has tuberculosis, the phone rings and he is advised that he has just won \$150,000. Not content with this windfall our hero turns on the gas and leaves his newly won fortune to an orphanage, so that "some other kid can get a better break in life than I did."

Actually this is not an "American Tragedy" — it is really an American success story with reverse English. What does Mr. Constantino want anyway? Our hero makes a fortune inventing a radio device, loses it and then gains another. Seems to us that our hero didn't use much common

is no more than nineteen). Youth has a penchant for gloom and tragedy and for some peculiar reason we felt the same way at the tender age of seventeen. But life isn't like that Mr. Constantino. This guy had two big breaks, and if he chooses to die despite the fortune at hand, well we have no sympathy for him.

And this is the crux of the matter. With no sympathy from the audience,



the film will not come off. It must be real, people must react as normally as possible in given situations, and the viewer must identify himself with the people in the film.

TECHNIQUE: This picture has all the elements of a good conventional movie story and the whole thing is handled artfully. The feeling of doom and gloom is admirably suited to black and white because we feel that real drama has no business being shot in technicolor. Although the actor is no more than 16 or 17, he does an excellent job, and the make-up is especially effective. The story flows along very swiftly, sparked here and there by stock shots of WWI, (no doubt borrowed from a commercial 8mm print). Let reader Constantino continue to make films. As he grows older he will learn about compensations, and that the good and bad are pretty fairly distributed, along with plenty of fine opportunities along the way. So let's cheer up a little and leave the doom and gloom to those

• See Page 118

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sense. \$150,000 can do a heap of curing, even with a thing like tuberculosis. So we feel that the story is weak, but it is so because it reflects the adolescent point of view which is Mr. Constantino's, (we are certain that he

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A JAPANESE FISHING VILLAGE

EDUCATIONAL. Sound, 1 1/4 reels, b&w. Rental, sale. Produced by Alfred T. Palmer.

Users: Upper elementary and junior high social studies; suitable for supplementary material at high school and college levels.

Content: Depicts a typical day and the way of life in a small Japanese fishing village, Himajo. A fisherman is shown eating the rice and soup of his breakfast before joining the other fishermen of the village to discuss the day's work. The boats are beached every night; so fishermen must push their boats into the water. This day bonito and yellowtail are running and the fishermen will use lines and hooks. After the fishermen leave, the wives return to their work. One is shown rolling up a bed and putting it away. Others are shown washing clothes by hand, sweeping, buying vegetables, and looking at cloth. The school boys demonstrate enthusiasm for baseball, and one boy practices on a sorobon in solving arithmetic. A class in English and singing is depicted. After school the children hurry home to help with the work of gardening. Some sequences show the fishermen catching fish, returning home, and beaching the boats. A festival celebrating a good fishing season is portrayed, and here the villagers dress in traditional kimonos, rather than their everyday western clothing. After dinner the fisherman rests with his family, and the children listen to the radio, one of their few modern luxuries. Narrated throughout by an American-born Japanese.

Comment: The selection of sequences chosen for this film shows a great deal of detail that cannot be mentioned adequately. The modern touches in a way of life that hasn't changed in several hundred years are interesting. There is a feeling of intimacy not usually achieved in this type of film.

Distributor: Young America Films, 18 E. 41st St., New York 17.

THE REHABILITATION STORY

EDUCATIONAL. Sound, 30 min., color. Apply. Produced by the Virginia State Board of Education Film Production Service, for the Virginia Vocational Rehabilitation Service.

Users: General audiences, church groups, civic groups, welfare agencies, guidance directors, hospital personnel and persons dealing with the handicapped.

Content: Depicts the help that is given to handicapped people in Virginia, including admittance and treatment procedures. Several sequences show people doing various types of ordinary work, skilled and unskilled. Then narration explains that each one has a disability, which is shown as the scenes are reshown, including arm and leg amputees. Accidents, illnesses, or births are causes of disabilities. Individual cases of a man who lost both legs, an elderly woman paralyzed on one side by a stroke, and a girl who hasn't walked since childhood, are shown as they wonder how they can be useful. They are visited by representatives who tell them they will be seen by vocational rehabilitation counselors. People are shown as they visit an office of rehabilitation, and it is explained that actual amputations or paralysis are not the only cases they take; others are deaf, heart diseased, tubercular, aged, and mentally ill. Best physical condition is arranged through treatments or surgery if necessary. Vocational training is determined by age, experience, interests, education, and tests on mechanics, ideas, words, figures, etc. At the Woodrow Wilson Rehabilitation Center, a former Army hospital center, a woman is welcomed to a dormitory and taken to her room where her roommate is also a wheelchair case. The housemother is also a wheelchair. The handicapped are shown as they eat, get mail, make up their beds, play games, and use the library. Physical therapy shows people receiving various treatments. Another section shows people learning to walk. Other people are shown in the occupational therapy section. In vocational therapy, the various vocations are seen separately, including watch repair, electrical work, business school, sewing, radio and TV repair, shoe shop, and body and fender work. The counselors find jobs for these people, particularly when they want to go home. The counselors visit the handicapped periodically to check on their progress. Successful workers are illustrated: deaf-mutes in a factory, a former TB case working at a file, and a girl who had a mental illness arranging flowers in a florist shop. It is noted in the conclusion that

it costs less to help one of these people than it is to keep one on relief for one year.

Comment: This film is recommended for general audiences to show that handicapped people just need a little help to help themselves. It is good public relations for the Virginia Vocational Rehabilitation Service, which is to be highly commended for its work. A good overall picture of their work is shown. Sequences using dialog clearly demonstrate a Southern, but pleasant, accent.

Distributor: Bureau of Teaching Materials, State Board of Education, Richmond, Va.

PUEBLO ARTS

EDUCATIONAL. Sound, 1 reel, color. Rental, sale. Produced by the Audio-Visual Education Service, University of Minnesota.

Users: Junior high and high school studies in Indian lore, arts and crafts, and ceramics; adult ceramics.

Content: Records the decline in artistry in pueblo pottery art, with the exception of the work of Maria Martinez. A map shows the outlines of the pueblo area in the U.S., and the barren, arid land is observed. Narration explains that pueblo means village, and that these Indians started making fine pottery hundreds of years ago. The pueblo Indians continue to live in their villages although other tribes deserted their original homes long ago. Today the pueblo Indians make their pottery for tourists; art has disappeared from these commercialized pieces. Indians are shown working on some of these tourist pieces. Pottery on a store shelf is said to contain no meaning nor beauty. Maria Martinez is shown making a bowl by the coil method, following step-by-step, her shaping with a shell, polishing, applying slip, forming distinctive designs, and firing in a home-made kiln. Finished pieces display a black on black coloring. Examples of geometric designs of objects in everyday life is demonstrated, including feathers, buds, grass, and others. Her son, Tony, is a commercial artist, and his drawings demonstrate only a touch of the pueblo in his work. Narration concludes that the Indian art is disappearing, but perhaps a new art will develop.

Comment: The sequences demonstrating Maria Martinez's pottery making and designing are particularly interesting. Students studying Indian lore will appreciate the interpretation of items into the geometric designs.

Distributor: International Film Bureau, 57 E. Jackson Blvd., Chicago.

REMBRANDT—POET OF LIGHT

EDUCATIONAL. Sound, 13 min., b&w. Rental, sale. Produced by Benjamin Berg and I. A. Block.

Users: College art appreciation, high school and college art classes, and adult fine arts clubs.

Content: Demonstrates the effect of Rembrandt's life upon his paintings, drawing and etchings. Rembrandt's early works show scenes of his childhood and portraits of his family. His mother, father and brother are not only depicted as themselves, but as other types, such as Oriental, warrior, and others. His interest in people is shown in his picture of the peoples of the street and his characterization in Biblical scenes. After his reputation as a portrait painter was established, his noted "Anatomy Lesson" appeared. His marriage led to many pointings of his wife. After his reputation was ruined by his painting of the "Night Watch" and after his wife died, his Christ pictures revealed a compassion for mankind. Although a new love came into his life, he was evicted from his home, but in the slums he found new subjects for his pictures. Fortune looked up when he received a contract to paint for the cloth merchant guild, but his money was seized by his creditors. Then the woman he loved died and Rembrandt's subjects became melancholy. His son, Titus, grew up, married, and left him. He turned toward Biblical subjects. One of his last works before he died in 1669 was a self-portrait, showing him as an old, careworn man. Narrated throughout with a musical background.

Comment: A rapid survey of the work of Rembrandt that does not pause to study technique, the film emphasizes facial expressions and develops subject matter as it seemed to reveal effects of his tragic life. A study of his life, before seeing the film, would help the viewer understand unexplained statements, such as "his reputation was ruined after pointing the 'Night Watch'."

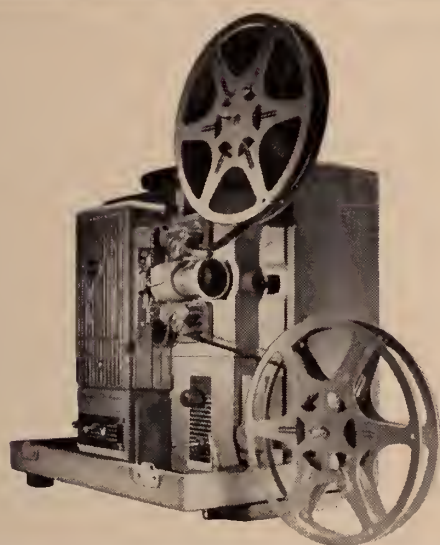
Distributor: International Film Bureau, 57 E. Jackson Blvd., Chicago 4.

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Art on Film

I like good art: painting, water colors, sketching and modern "abstractions". For a long time I wondered how I could bring these works into my own home without actually buying them. Recently I found a way.

Since I make regular visits to all the local galleries just to see the new exhibits, I have become friends with the local curators and owners. I asked the owner of a private gallery if I could make a film about a prominent painter who lives in our city. The gallery owner was delighted. He made the arrangements and before I knew it, I was at the artist's home making shots.

This was a wonderful experience for me. The painter had never worked with film before and he was as excited about the wonders of film as I



was about filming his story. He made lots of wonderful suggestions. He helped me with lighting and angles. He was a marvelous actor and after I'd made the sequences of him I told him I'd like to film some of his work to go with the film. He agreed.

I spent two nights at his house making shots of his work. I made long shots of entire canvases, then I'd move in for closeups, or details, of special areas. When I projected the film later I was pleasantly surprised, for I found that this is really the way to see paintings. I looked at the canvases as a "whole" then I'd be able to see detail and, if necessary, roll back and see again areas which had special interest.

The gallery owner was pleased with my film. He's borrowed it many times to show at private showings and in return he has given me free-run of his galleries. Whenever a new showing is hung I hustle down and film the paintings which I'd like to buy but haven't the money to buy. In return he borrows these films.

Other galleries in town have heard of this and they promise to allow me the same free run. I have hopes of doing other full films, that is stories of artists with their work, rather than just their work alone.

I shoot most of my paintings in color. That is really the only way to capture the feeling the artist put into

MOVIE

them. This is not as hard as it sounds. I use blue bulbs with daylight color and find the results excellent. I find that I must use at least four lights to get the right exposure without "hot spots" in my pictures. I think it is almost impossible to get good renditions with just two lights. They cannot cover enough area even in wide reflectors.

—Max Manisher,
Dubuque

The Sale

During the January run of "clearance sales" my wife towed me into one of the things. As the mad, milling crowds pressed their way to the victories they wanted I thought to myself, "What a mess. If there is any one thing which has all the elements of a really funny movie, this it is."

And I did something about it. I trotted right back home and got my camera and came back to the store without my wife even missing me . . . she was too doggone busy worming her way up to the dress rack.

While I was at the store I made several different footages of the mad rushing crowd. The lighting in the store was excellent for this. The overhead fluorescents were bright enough to shoot fast black and white at f-2.2 and I got lots of "wrestling" footages.

Then, after rescuing my wife from the battle I took her home and worked out the rest of the plot. It was this:

A woman reads about a sale in the newspaper. She is determined to go and dresses herself in her best bib and tucker for the event. She goes to the store. There is a long line, and several fights break out even before the store opens its doors but the woman makes it inside.

The sale items are quickly surrounded and the woman battles her way to the counter (this is where I used the footage I made in the store). Finally she finds what she wants and grabs for it but another woman grabs at the same time. The two fight it out with each getting half the dress as it rips in two under their pulling. The woman leaves in a huff and wends her way home.

At home she is a mess. Her best bib and tucker is torn. Her hair is a shambles and her dress is a mess. When her husband asks why, she replies "But John, if I'd gotten the dress, I'd have saved \$5.00".

As it is, her suit is torn and she must buy a new one. Her hair is a

mess and she has to make an appointment at the beauty parlor. Total cost of the day: \$45.00.

The payoff comes later when she goes down to the store on a regular day to buy a replacement for her torn suit and discovers the exact duplicate of the dress she "almost" got at a price which is even less than its sale price.

—Robt. Perrin,
New York

The Hot Rodder

Recently one of your readers wrote in to tell about a film which he made about hot rodding. His version was very good but I'd like to suggest one which can do a lot of good for every community.

Cars are here to stay. No one can dispute that. They are the backbone of the older generation and the key interest of the younger generation. This is where the films come into being.

Hot rodding is a good thing. In the schools and out of them, school



teen-agers have banded together into hot rod clubs. These clubs are good. They strive for two things: good drivers and good cars, but they need help in publicizing their goals. You see, one crazy kid with a rattle-trap car can get into an accident and immediately the whole hot rodding group is blamed. "Teen Ager Hot Rod Kills Four," the newspaper headlines read. This is far from the truth.

In the hot rod clubs good driving is emphasized. If a member gets a ticket for speeding or driving in an unlawful manner he is suspended from the club. If he gets two tickets he is dropped and he cannot rejoin until he proves himself by one year of perfect driving.

Now, these clubs are powerful groups. Like all high school clubs

IDEAS

there is a strong desire to "belong" and teen-aged drivers work very hard to stay in their clubs. They keep their cars in tip-top condition. They keep car bodies in good-looking, first-class condition and their driving tactics are flawless.

These groups, as you can see, are good civic minded groups but they need lots of publicity to gain their goals. These clubs are trying to get every car enthusiast into their membership. This cannot be done without publicity . . . and not the bad kind the newspaper give. This is where your readers can help.

I feel that many of your readers would like to help. They can. They can donate a couple of rolls of film and a little time to come down to some of the meetings of these clubs. They can tell the story of the good these boys are trying to do. Their meetings are orderly. There is no drinking and once the meetings are over the clubs meet at the local drive-in for a hamburger then everyone goes home. This story should be told on film. It would do a lot of good.

Such a film could show the care with which the boys work on their cars. It could show the decorum with which the meetings are held and it could show how "bad" members are removed from the club. These films can be shown in your own city. They can be shown to high schools to get even more drivers enrolled in the safety programs and the local State Patrol can use the films to acquaint organizations and adult drivers with the real code of ethics of the highway.

If your readers would like to help in this worthwhile cause, they can write to the National Hot Rod Association, 5959 Hollywood Blvd., for information about the club nearest them. They'll never regret their action. It may save a life.

—Orrin Walters,
Los Angeles

Scenes That Look Good

Haste makes waste. There never was a truer phase in the cockeyed world of movie-making. I've been an amateur for ten years now and I've tried everything to get better films . . . that is I *thought* I'd tried everything. I used special developers and all kinds of films. I tried every lens in my camera store had in stock and I even switched cameras in an attempt to better my films.

Sure, as my technique improved the

appearance of my films also improved, but the films were still just as lousy as ever. I was worried until recently when a Hollywood cameraman visited our camera club and gave me the secret. That was simply, "Take your time! Leave nothing to chance."

Whenever I had made a film, I'd throw my lights into the set, plop my actors into the general area and set up my camera somewhere near the right spot, then spend lots of time figuring exposure and development. I was working on the wrong end.



Since I heard this Hollywood guy speak I have made a film. I took lots of time. I planned my lighting. I figured out just why each light was being placed in its particular position. Then I planned my actor's positions and last, but just as important, I planned my camera angle. My film was the best one I've ever made.

I feel this is important enough to bring to the attention of your readers. They spend lots of time buying equipment and looking at their films after they've made them. If they'd spend an equal amount of time on their scenes they'd have good films.

There is only one gauge for them. That is, simply, don't shoot till the scene looks good. Not just good enough, but really good.

Spend time walking around the scene until you find the right angle. You'll know you've got the right angle when the scene looks good to you. Move the lights around until you've got the right lighting. Once again you'll know when the light looks good to you.

You won't get this good scene till you give a little thought to each scene before you shoot. That doesn't mean you've got to plan it out in detail, but before you arrange lighting or camera, close your eyes and visualize the scene in your mind. Then, after it's clearly established in your mind try

to match that in reality. If you do, chances are you got a scene that looks good. This really pays off, take it from one who knows.

—Helen Blatt,
Milwaukee

Locations

Many amateurs do not make ambitious films because they feel they cannot find the locations: the mills, the stores and the businesses. This is not true. Most firms are public relations conscious and are more than willing for any cameraman to utilize their firms for films.

It is true that there is a definite way to obtain permission but this should not be a deterrent. Instead, it should be an increased desire for use of these locations. Many bigger firms have public relations men whose sole duty it is to get as much publicity for their company as possible. If the firm has such a man he would be the one to contact. Explain your needs and the reason for them. He'll work with you. If a location you want to use is restricted because of danger or time, he'll suggest another which will work equally well.

This is the way professional cameramen work. They contact, outline and get permission.

There are many advantages to this approach. First of all, once they've given you the go-ahead they will feel obligated to help you. If you want boxes moved or employees out of the way, they'll help. Just remember, once you've been invited to film on their locations you are their guest, and do not interrupt their working



schedule. They make money by turning out products or services and any time you interfere with this, they are losing money.

If you are a good guest, you serve double good purpose. First, you yourself can be invited back again for more shooting, but second and more important, you pave the way for other movie makers who may follow.

If the company wants to borrow the films to make copies for their use, that's little enough to ask. Let them do it. It is a good way of saying "thank you".

—Eric Lund, Minneapolis

photo fun in

MEXICO

By HENRY PROVISOR

Illustration by Marion Kyle

Things to know before you go:

You can fly to Mexico City in 9 hours via Aeronovas de Mexico Air Lines. \$120.00 return, from Tijuana. (120 miles from Los Angeles). American lines charge much more.

You can make change like a wizard in Pesos and Centavos because the monetary system is quite simple. One Peso=100 and one centavo=1/100th cent. One hundred centavos=1 peso and that's all there is to it.

You can get anything to eat that your heart desires—even hamburgers, malted milk shakes and sundaes. If you stay in first-class hotels, it is perfectly safe to eat salads, milk or drinking water. And you can get the best steaks and wonderful coffee for a song. In Mexico City try the coffee shop of the Hotel Del Prado, or the elaborate hotel dining-room. A malt is 28c, soda 24c, and a banana split about 30c. Five-course meal at the Del Prado dining room costs \$2.00. A filet mignon downstate at the coffee shop is \$1.20, a chopped beef dish with the trimmings, only 78c—and this with sincere service and no snobbery. Mexicans are the world's friendliest people—and their courtesy is the first thing that strikes the stranger.

You won't get cheated—but don't wear British argyle socks because prices are comparable with American prices. Silver is cheap and must bear the government imprimatur to be authentic—ask about it. If you have trouble converting pesos to dollars ask for a little card which any shop will provide to help to make a fast evaluation of prices.

You won't suffer hold-ups, beatings and out-thievery. We walked through some of the roughest neighborhoods in Mexico City, at night, and were courteously ignored. There are no bandits, and no thing on the loose. We saw none.

You can get almost anything you buy at home in any fair-sized Mexican town. You can phone to the States, or London, or Paris from almost anywhere. Mail is prompt and efficiently delivered. In fact you may find services even better than at home. A tourist told us that Mexican mail service was better than in a certain American city near the Gulf of Mexico which we did not mention.

You don't have to know Spanish to get along. Sign language worked wonders most every time, for us. And as far as photography is concerned, you can photograph anything at any time—but it is essential to use tact and common sense. If in doubt ask permission, especially when photographing people.

Make sure that you bring plenty of film.



A Home Movies Travelogue



One of the best places to stock up is a camera shop on Juarez Ave., a few blocks from the Del Prado Hotel. See Ed. Lawson, I him Home Movies told you about him and he will do anything short of conducting personal tour of Mexico City. He is located at 80, Juarez, and the shop is called "oto Regis". You'll find "Home Movies" there, and you can always get one from Lawson. His film stock is fresh, and prices reasonable, and besides he is a very friendly fellow, and he doesn't even know that we are him so well.

* * *

If you are an American who has never been to Europe, then you will find here a land of ancient cathedrals and modern skyscrapers, and see burros and oxcarts parked near Detroit mousines. You'll find chocolate candies and hamburgers and hot dogs—but next door you will eat tortillas pounded into submission by stolid Indian women. You'll walk into cathedrals, musty with the age of three centuries; and two steps away you will see a modern skyscraper sleeker and

• See "MEXICO" on Page 105



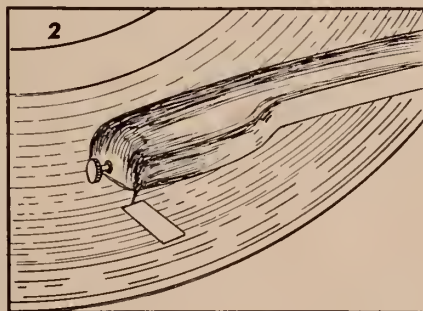
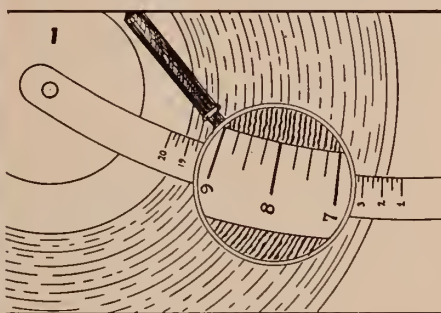
YOUR MOVIES

By DOW GARLOCK

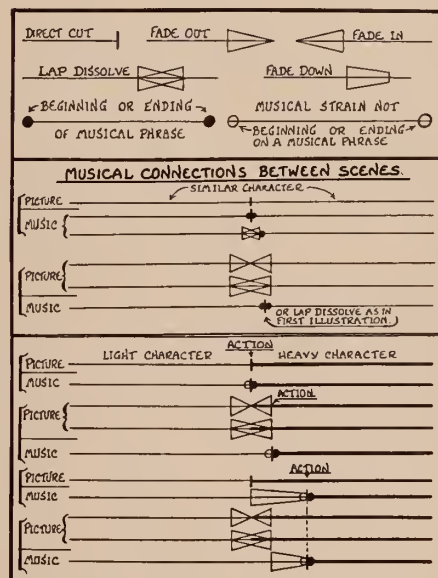
(Part V)

to pictorial material, musical character and continuity. Refer to the January issue for a complete discussion of the illustrated procedure.

Note: Due to the limitation of space in the January issue we were unable to include the following illustrations. Figure 1 illustrates a 'spotter' that can be made from stiff bristol or cardboard that will aid quickly locating (roughly) previously selected material on records. Figure 2 illustrates a method of locating accurately previously selected material. When the exact spot is located, affix a piece of



splicing tape (for magnetic tape) on the record right against the needle. Since the splicing tape is smooth, the needle can be placed on the tape and gently pushed inward until the needle drops into the preselected groove at the right spot. The third is a graphic illustration of the technique of connecting two musical strains in relation



Last month, when I described and charted one of the common forms of popular song construction, I also drew attention to the fact that there are other variations of this type of composition. Following are three other types of popular song construction which I have charted by the same method that I used last month wherein the 32 bar chorus was subdivided into four 8 bar strains designated by the letters A, B, C, etc. Each of these strains were further subdivided into four 2 bar phrases which were designated by the numerals 1, 2, 3, and 4. Identical strains were designated by the same letter (A and A) and similar strains were designated by the same letter but were differentiated by exponents (A, Aa, Az, etc.). Most of you should recall these compositions that I have charted in Figure 1 and, by singing the melody, you should be able to trace the pattern of construction.

LAST month I illustrated several possible ways in which special strains could be shortened by cutting and still retain the required musical characteristics. Another application of cutting can also be used to lengthen

• See "MUSIC" on Page 104

effects with Camera Speeds

By S. WEBB

IF YOU desire more control, and movies that are different, then it is a good idea to experiment with camera speeds.

Speed control can produce breath-taking action shots, detail movement and compress it into a few moments of time, and a variety of effects not possible any other way.

That little button marked "8", "16", "32" and "64" which can be found on any modern camera, indicates the speed of the camera shutter. In other words, "8" means that eight frames per second are exposed, and "16" means that twice as many frames per second are whipping past the lens opening and so on to sixty four frames.

By judicious manipulation of this little button, the filmer is able to slow down or speed up the rate of movement of his subject. He can speed up action which is almost snail-like to the human eye, to the speed of a tornado. And he can slow down fast movement which is almost impossible to see without this film miracle. Yet all this can be done by anyone — and if the filmer has never done it before, it is so simple that he can learn in a very short interval.

Let's take normal motion first. Turning that little button one way or the other can either accelerate motion or slow it down; with high speed objects a setting of "64" is used so that the greater amount of footage exposed will give us better detail, and make the object *appear* to be moving normally.

So, a normal subject can be made to appear unusually fast or slow, and a high speed object can be reduced in speed so that every detail of its motion can be studied and analyzed.

For the purpose of this discussion, 16 frames per second will be considered normal. If we shoot a sequence which has a time interval of five seconds, then it will take five seconds to see the sequence on the screen. If we shoot at 8 frames per second, then this means that the "normal" action has been reduced to only eight frames — half the amount of the normal action (16). And it will look that way too. Figures moving normally will appear jumpy and doll-like, simply because the projector will project the image at the same speed as the first sequence. Time taken to show this on the screen will be $2\frac{1}{2}$ seconds as com-

• See "EFFECTS" on Page 126

Basic Camera Moves

By JULIUS SMITH

WHEN we talk about motion pictures — we think of movement. And movement must be a basic condition of the subject or the camera.

When we shoot a sequence, then the subject must move while the camera remains stationary, or else the subject *does not* move and the camera *does*; one or the other of these basic conditions must move in order to portray a satisfactory piece of business for the film. But let's break it down and analyze the three situations; camera moves, camera is stationary, and the camera and subject both move.

I. The Camera is Stationary:

In this case, we shoot it as we see it, and pan to right or left whenever it is necessary to follow the action to either side. At times the camera will also move up and down to include the

dog who has been watching her, and hugs the animal to her face in an affectionate manner. Here we have made a statement on film — that Suzy is an affectionate child with her pet.

First shot to be made is a long shot. Reason: to introduce the audience to the locale of the shot and explain *what* it is, *where* it is, and general condition of the terrain. When this is done, we move in for a medium shot, and the function of this is to get a closer look at the action. This sequence should be a little longer than the first one because it explains the first shot by furnishing more detail. So, right now we know quite a bit about the house and its surroundings and we have just been introduced to a little girl. At this point we don't know whether she is a little hellion,



Top left, subject inanimate, camera fixed. (Bottom left) subject in motion. (Bottom right) camera in motion from above.



These photos illustrate the basic camera moves. (Top right) camera fixed, subject in motion.

action but this is relatively rare. With an anchored camera it is a simple matter to determine focus because we can check distance before shooting and then set the lens as the subject moves forwards and backwards.

Let's take a simple example and break it down into the necessary shots so that an intelligent record of the action can be made. Daughter Suzy is romping in front of the house, and suddenly she stops. She picks up her

mama's darling, or what, so we make still another shot. We get closer, and as we do so, the girl picks up her dog and covers him with childish kisses. It has now been established that Suzy is a little angel and loves her pet, and everything is right with the world.

Simple? Of course, but we have known filmers who would have shot the sequence just described in an en-

• See "BASIC MOVES" on Page 127

continuity by

PRE-PLANNING



WOULD you build a house without first working out a plan? Would you plan a trip without getting a map and choosing a route?

Of course not.

And planning *first* before shooting, is one of the essential moves that can be made by anyone anticipating the making of a movie.

This includes any kind of movie, from the simple record film of your family and its activities, to the more complicated documentaries and drama films.

But let's discuss the family type film, because this is the kind which is made most, by more people.

How about Grandma?

She's getting along in years, bless her heart, and life, to her, is nothing more than the activities and the problems of her grandchildren. Through them, she re-lives once more her fond experiences with her children and for many a Grandma, this is the most important phase of her life.

A series of shot showing Grandma is not enough, if we want a living vi-

brant record of her as she is and as she was. A movie sequence of her should have a certain amount of continuity, and this can only be achieved if a simple script is planned and used to shoot this kind of film.

How to begin:

Let us show her first in her own environment. Does she still live in the old house where you were born? Fine. Let's get down there and choose a few sequences which will show her at her best in her own home, doing the things she has done so well.

Perhaps she has a garden which has been her pride and joy, lo, these many years. If so, then what is more natural than a decent sequence showing her working there, aided and abetted by her young grandson? This way Grandma is tied in with contemporary things, and yet we make a record of her at the same time.

Want to preserve the memory of an ancient living room or parlor where grew up, and which may perhaps contain many happy memories? Then

• See "PRE-PLANNING" on Page 128

you can make 8mm

Lap Dissolves

By TOM BUTLER

I have yet to see anything about the use of on 8mm magazine cameras for lap dissolves and super-imposed shots.

The secret lies in the fact that when you turn an 8mm magazine over, the film runs in the reverse direction. This is the way to make a double exposure, such as a title superimposed on a moving background, but be sure to check the footage dial before you start, so



that is can be reset later. Time your first shot, (the title for instance) very carefully. Do this by continuing one thousand, two thousand, etc., for the length of the scene. Now turn the magazine over, and making sure the lens is covered run the camera for the same length of time as the first scene. This brings the film back to the starting point of the scene. Reset the footage dial as it was when you started the scene and turn the magazine over again. Now you are ready to shoot the second scene, that will appear as the background for the title.

Suppose that you would like to make a lap dissolve. (That is where one scene fades out as the next scene fades in.) Make the first scene as you ordinarily would, except that you will make about a one or two second fade at the end. You can do this with any of the various fading devices or simply by smoothly closing the lens three or four stops. Next reverse the magazine and, as before, with the lens covered run the camera for the same length of time that you made the fade. Be sure to set the footage scale back the equivalent of twice the length of the fade (two feet for each five seconds of fade). This is done because the footage counter always runs forward, even when you are reversing the film. You are now ready to make the second scene. Start with the lens stopped all the way down or with the fading device closed, and gradually fade in the scene so that it takes about the same time as the fade-out.

By using this technique and a little imagination you will be able to spice up your 8mm films no end.





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MUSIC

• Continued from Page 101

musical strains. For example, let us say that we have a pictorial sequence of 57 seconds to which we wish to adapt a particular musical strain which has a total timing of only 48 seconds. For the sake of illustration let us assume that we wish to use this particular strain because, starting with a subdued character, it begins to increase in intensity about midpoint and continues to build up to a heavy dramatic ending that will fit perfectly a certain reaction cue in the picture. The two characteristics that we wish to retain in this strain are the low level beginning and the gradual build up (starting in the middle) to the dramatic ending. To extend this musical

"LOVE SENDS A LITTLE GIFT OF ROSES"

1- (A I B I A I Ba)
1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4

"SLEEPY TIME GAL"

2- (A I B I Aa I Ba)
1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4

"I'M DREAMING OF A WHITE CHRISTMAS"

3- (A I B I Aa I C)
1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4

FIGURE 1.

strain the required 9 seconds and retain the desired characteristics it would be logical that we develop the *extension* from sections in the beginning of the strain since the *build up* will not have been established at this point and there should be little or no problem of matching levels of reiterated strains or phrases.

Although the above mentioned *build up* and *dramatic ending* are not actually incorporated, I will again use "Jeanie With Light Brown Hair" for the purpose of illustration. I believe that we can imagine that these two characteristics are there and your familiarity with the melody and lyric will enable you to follow the cutting procedure. (I wish to remind you that I do not recommend this type of cutting procedure with well known melodic and popular compositions. It has much better application to music in which the melody is either unfamiliar or not the dominant musical characteristic.) You will note that, in Figures 2, 3 and 4, I have subdivided each two bar phrase into eight beats numbered 1 to 8. The *pickup* note (or notes) to the first bar is indicated by the letter X. (The complete chorus of "Jeanie" appears in Figure 3.)

Since we arbitrarily accepted a timing of 48 seconds for the complete strain of 32 bars, each bar would have a timing of 1½ seconds. Then,

to extend this strain the required 9 seconds, we need an additional six bars of music which, when added to the 32 bar strain, will give us a total of 38 bars with a timing of 57 seconds. Figure 2 illustrates four ways in which the additional 6 bars could be devised from the first (A) eight bar strain in a manner that would retain both musical character and musical continuity. In each case the added 6 bars make proper musical connection to the starting strain of the composition.

In the foregoing illustrations we have combined musical strains or phrases with themselves to *extend* our material. In concert and symphonic musical works we usually find many strains of similar character that can be easily combined for the purpose of extension. This is particularly desirable where considerable extension is required, for instance, it is much better to devise a 90 second sequence from three 30 second strains than to provide the required timing from a single 30 second strain repeated three times. When this material is selected from various parts of the composition, make sure that the strains are in the same (or suitably related) keys so that they *fit* together musically. Also, in combining strains in this manner, the mood characteristic can be intensified or relaxed effectively by combining successive strains that are in a higher or lower key than the starting strain. The greater the musical interval between the keys of the succeeding strains, the more pronounced is the effect however, the interval should not be more than a 4th. G to C, C to F, etc., going up or in reverse order when going down.

When strains of similar (or not extremely contrasting) character are to be joined, many times better musical continuity is achieved by starting the second (or succeeding) strain at the point where a cadence of the preceding strain would normally occur or by allowing the cadence of the preceding strain to be established and then using *pick up* or 'lead in' notes (if possible) into the succeeding strain. (Note; a 'cadence' is the end or close of a melody or harmonic phrase.) Of the various types of cadences, for the present we will concern ourselves only with the type that resolves to the tonic harmony or the 'key note' of the composition (or strain).

The best way to illustrate the foregoing statement is to say that a *cadence* ends every musical composition. So, using that as a basis of comparison, whenever a musical strain has the effect of ending or coming to a close, you may be sure that it is a cadence.

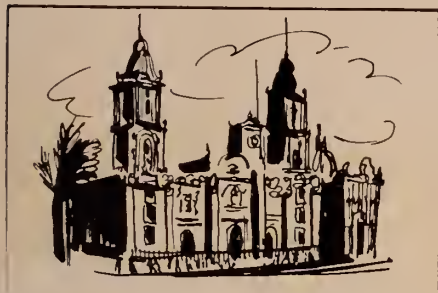
• See "MUSIC" on Page 121

MEXICO

• Continued from Page 101

more sophisticated than anything on Fifth Avenue or the Champs Elysees.

Mexico is a land of vivid contrasts that can startle a stranger. First day we were there we saw an Indian guarding two chickens tied to a string and



anchored to a fence. Next door a sleek Cadillac slid up to the door of an exclusive French restaurant. And further up the street two Indians were carrying a load of baskets which they had brought from a nearby village to sell in the city.

On New Year's night we heard a marimba playing "Stardust" somewhere in a distant cantina, and then we wandered into a four hundred year old cathedral and thought of the thousands of Masses said there since the church was built. We looked at the tranquil faces of the people and somehow felt better for the faith we saw there, despite their poverty and simplicity.

But don't get superior about the beggars. Remember that we have them too, scattered all over the country from Skid Row in Los Angeles to the sleazy stumble-bums on State Street in Chicago, and even on Main Street and Logan in Winnipeg, Canada.

Look rather for the wonderful Indian faces for sheer beauty and dignity. Somehow they have a submissive patience that passes beyond mere resignation and becomes sheer serenity. They seem to live in a state of philosophical timelessness and accept



without argument what fate brings them because they know that Providence gives with one hand and takes away with the other.

Take it as you find it and accept the paradox, because Mexico's chief charm is in its startling contrasts. You'll see barefoot women with babies in their rebozos, (shawls) and women

fashioning the latest styles; modern department stores and dim holes-in-the wall where Indian women make everything from soup to nuts.

Mexico City's streets are a melee of Indians squatting on sidewalks with all kinds of produce, and of vendors driving flocks of turkeys, or selling hot sweet potatoes. Its market places are a pageant of colorful activity where you can have a tooth pulled, your hair curled, or your future told for a few centavos, and where bargaining is an art and exquisite rugs, blankets, baskets and silver work are an eternal temptation.

All and all, it's a land of warmth and friendliness and a place where politeness is a fact and servility does not exist. Everyone has a natural dignity without arrogance — and this, to us, was the most marvelous thing to behold.

And all of this makes it easier to shoot the kind of films you want to make. Anyone will direct you with a



smile, and the police are especially polite. Watch for a small American flag pinned to the left pocket on the tunic of some officers. This indicates that they speak English, and you will find that all are anxious to please.

If you are interested in shooting from the air, get a seat near the wing when you get aboard the aircraft, or the Aeronovas de Mexico hostess will point out the best seat. A haze filter is a good bet because we found a thin haze present almost every mile of the way. Best shots: the mountains from Guadalajara to Mexico City, with the Pacific Ocean in the background, (in some spots) and the Gulf of California, in others. Be sure to take a nice long sequence of Mexico City from the air. The plane will circle the city prior to landing so take your time and choose the best angles.

As we said before, the subjects you choose will depend upon your own taste and these can be found with patient requests for information from other tourists or the people at the hotel. We shot a general film with which we attempted to tell the story of Mexico as contrasted with our own way of living, and in doing so covered the city very thoroughly.

Best bet is to tour this metropolitan city by taxi. The rate is about 16c

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DeVry revealed that the new process sets the highest projection standards possible today and will be especially important for 3-D movies, wide screen projection, and color television.

Developed by DeVry technicians under E. W. D'Arcy, chief engineer, and with the cooperation of Navy engineers, the new process completely eliminates the projector shutter, although



it was the invention of the shutter that originally made motion pictures possible.

The new DeVry light source can be added to any standard DeVry Jan 16mm sound motion picture projector. Both the Army and Navy have adopted the Jan as their standard 16mm projector and it is now serving in thousands of armed forces installations on both land and sea all over the world.

Censor Sound Control

This is a new sound cut-off for tape recorders, sound projectors, radio and TV.

Sick of stupid commercials on radio and TV? Then here is the answer in the form of a clever little gimmick called "Censor Sound" selling for \$3.00. The control consists of a 12-foot cord, switch and two clips which are attached to the two terminals on any speaker. You can kill any commercial without stirring from your seat, and it works on all sound units including radios and TV sets. The picture remains on the screen but the sound is instantly turned down to nothing. To install the unit, the two clips at the end of the cord are attached to the two speaker terminals and that's all there is to it — and the manufacturer claims that the unit will not harm any radio or TV set. Censor

Sound is applicable to movie equipment and can prove useful to Home Movie readers. It provides the same



function with tape recorders, sound projectors, and other sound equipment. Sound can be turned down instantly, during projection to explain certain sequences; and the unit can be used with a tape recorder when editing sound. Price: \$3.00 postpaid from Fitz Associates, 6325 Santa Monica Blvd., Hollywood 38, California.

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The 8mm Axion Editing Viewer is manufactured by the Heard-Pacific Company. This company is employing a greatly simplified action mechanism, based on a completely new approach to the theory of action viewing, which gives the viewer perfect movie action. This new mechanism operates with absolute precision, stop-



ping every frame both backward and forward. It also eliminates complicated threading, making the Axion Viewer extremely easy to use.

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The case itself is a pleasing modern design and is made of high impact styron. Convection cooling insures adequate ventilation of the light bulb.

• See "SHOPPING" on Page 124

MEXICO

• Continued from Page 105

when you enter a cab and we found that the meter clicked to the extent of 48c for the first hour. At this price, almost anyone can cover a tremendous amount of sight-seeing in 5 or 6 hours and the cost totals no more than two or three dollars. The cabbie will point out the most interesting places to go, but make a list of your own. This can be made from a little booklet called "Esta Semana" (This Week) which lists all the activities for the week and the most interesting spots to visit. You can get it free at any hotel.

However, *do not hire a taxicab by the hour*. Just tell the cabbie that you want to travel *by meter*. If you don't make this clear when you begin, the cabbie is liable to charge 20 pesos per hour, (\$2.40) and *this, of course, is a great deal more than the conventional meter rate*.

And while we are on the subject, do not buy any bargains on the street. We bought a cigaret lighter called a "Rumsen"—and we are still burning although the lighter is not. And the same is true of cameras of any description. Most European cameras are very cheap in the shops and sell for 40 to 50% less than in the United States.

You might use the Hotel del Prado as the center of operations. Rates there are reasonable and vary from \$4.00 to \$8.00 single. It is conveniently located and offers all the comforts of home. If you are on a tight budget there are other places available, some as low as \$1.25 per night, but we thought the hotel was just right from any angle, and here is a suggested schedule, using the hotel as a center of operations.

First Day

Walk to the Palace of Fine Arts and make a long shot of the building from the street; at 200 yards make another shot to capture the detail of the building which is brilliantly white in the sun. The Palace contains a concentration of much of the best Mexican art to be found on this continent. Just recently returned from a tour of Europe, the exhibits contain everything from ancient Aztec and Mayan figures and bas reliefs to the most modern paintings and sculpture of contemporary Mexican art. We shot at F 1.5 at 8 f.p.s. inside and recorded a great deal of material which we intend to compare pictorially with American art. We noticed that the Colonial painting was very similar to the American art at the time when America was little more than a small colony along the coast of the Atlantic. But where ours is Puritan and austere, theirs is violent and fiery.

And this, of course, is not surprising. The Mexican people fought for independence as valiantly and with as much tenacity as we did when we had our own troubles just a few hundred years ago.

But let's go ahead with the shooting.

After a few hours at the Palace of Fine Arts, walk down Juarez to the



point where the street narrows. On the corner you will find a place called Sanborns, where it might be a good idea to drop in and get a cup of coffee. Take it slow and rest for a few moments because walking at that altitude, (Mexico City is 7,000 feet) will tire most people.

Continue down the street for eight or ten blocks until you see a large square with the National Palace and Cathedral. Be sure to make a long shot from the colonnades, or try a very s-l-o-w pan shot from the same location, (with a wide-angle lens if you have one) and cover the entire square with the Cathedral included in the panorama.

If you are interested in Spanish architecture you will photograph the detail of the older part of the Cathedral and compare it with the newer section. You will shoot the wonderful faces of the people who hurry by to Mass or even steal a shot or two of the tortilla vendor. We were there on a Sunday morning and got some wonderful shots of the children prom-enading on the square with their white dresses and shining faces; a few moments later we got fine footage of a group of Indians who were doing an impromptu dance in the courtyard of the Cathedral.

Look long and hard at the architecture. You will find that the Indian, Spanish, and modern architecture has been ingeniously combined. There are buildings which recall the severely modern lines of New York—and there are others which employ the baroque of Spanish-Moorish architecture. And right in the middle of all this you will find a recreational center and indoor jai alai court which is nothing but an adaptation of an ancient Toltec pyramid.

After an hour or so of poking around, visit the National Palace and try for a high angle shot of the Cathedral from there. Then get a few

more close-ups, (the more the better) and hail a taxi, and tell the cabbie to drive to the University.

On the way down you will pass the arch at Plaza de la Republica and the mounted figure at Juarez and Paseo de la Reforma. This is a sweeping avenue on the way to the University; a few shots from the taxi may be worth while. Best angles of this area, though, are from the 10th or 12th floor of any building in that vicinity. While at the University ask the cabbie about the fine residential district which is nothing more than a mass of lava rock with beautiful homes built right on the hard formations. Shoot a few sequences and notice how the dull grey of the lava rock points up the color of the flowers and foliage.

After this, get back to the center of town and have a good lunch or dinner as the case may be. You'll be tired and will have covered a great deal of territory in one day.

Food is good and plentiful and there is an endless variety of it. If French food is to your taste try "Ambassadeurs," at 12, Paseo de la Reforma, (rather expensive), but excellent. "Marseilles" at Madrid, 35, is a little cheaper, also excellent. Or else try the German dishes at "Bellinghausen", at Londres 95; Hungarian at the "International" located on Madero and Motolinia St., and Italian cuisine at "Angelo's", Florencia, 39. Then you can get fine sea food at the "Lincoln", Ravillagigedo, 24, and Swiss food at the "Chalet Suizo", Niza, 37. And then, if you know what you like and care for none of the above, there is always "Hamburger Heaven", (so help us) situated at Oaxaca, 33, and they will give you the works — toast, coffee, ham and eggs, and anything American. Finally, if you want to hear Spanish spoken with a Chinese accent go to the "Tibet Hamz" Av. Juarez, 64, for Chop Suey and Egg Foo Yong. And any of this will cost less than \$2.00 per meal.

Second Day

Places of interest within an hour's ride of Mexico City, can be shot on the second day. Here's the list. Check it and refer to the map for exact location:

Teotihuacan Pyramids — (A-6) on the map). This is located north of the city—about thirty miles. These pyramids are reputed to be the largest in America, and the base of the monuments is even greater than some of the Egyptian pyramids. You will find a wealth of Mayan detail there, and these should be shot even if you are merely making a movie record of your trip. Nearby is the Pyramid of the Moon, amongst others and also the

• See "MEXICO" on Page 108

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MEXICO

• Continued from Page 107

Temple of Quetzalcoatl: all were built before the 7th century and indicate the advanced culture of the Mayans. A guided tour to the pyramids will cost from \$6 to \$15 if you fall for the dodge. It is much cheaper and more fun if you hire a taxi and go down yourself. Unless, of course, you like lots of people around when you're shooting. The trip is worth while and should be included in your itinerary.

Basilica de Guadalupe—(C-5). This is located only 5 miles from Mexico City. It is interesting because it is a monument to the Indian Juan Diego who is reported to have seen the Apparition of the Virgin of Guadalupe in 1531. Shoot this from above, and if you are using black and white film be sure to use a "G" filter—(dark yellow).

Churubusco—(G-5). This is a Dominican convent of the 16th century. During the American invasion in 1847, a stubborn battle was fought here, but the building is now a museum of history and art and contains many fine examples of early Mexico. Admission is 50 centavos, (6 cents) and the building is open from 10:00 a.m. to 6:00 p.m. Permission to shoot interiors will be granted.

Xochimilco—(H-5). Located about 12 miles from Mexico City. This is the area of the floating gardens and you can tour this area by launch. The place was founded sometime in the 10th century, it is said, and this is really a riot of color for the movie cameraman. Take plenty of film for this one—you might want to shoot more than you think.

Sporting events are almost as popular in Mexico as they are in the rest of the world. The bull-fights, Mexico's national sport, are the all-consuming thing. The large bull-ring is located right in the city. Ask any cop for directions. Cost, by taxi is 35c from the center of town. When you arrive, choose a seat which will give a good view of the ring and still be in full sunlight. Sometimes, seats located near the shadow area prove to be worse than useless for movies. Take a few wide-angle shots and be sure to use your telephoto if you have one. A word of caution here: don't pan with the longer lens, because you are almost certain to get a shaky picture. Use a tripod if possible. and if the action is very rapid, increase the film speed from 16 f.p.s. to 24 or 32. Remember to compensate by opening the aperture a little wider. In any event check with your exposure meter for the right exposure.

You can see jai-alai on the corner of Plaza de la Republica and Ramos

Arizpe almost any evening at 7:00 o'clock. Admission is 60c and some seats at \$1.20. You won't get anything here using color film. Try black and white with at least a speed of 100 ASA. The action is very fast,



and although plenty of light is available, black and white film is the only stock to use. Of course wrestling is available, and "boxeo" or boxing, as we know it. Horse racing is popular at the Hipodromo de las Americas on Thursdays, Saturdays and Sundays. First race is at 2:00 p.m. and admission ranges from 36c to 60c—but if we may offer a suggestion: Horses are horses no matter where you go—and these nags lose just as consistently as American nags. And besides why risk straining the budget when there is much more to do and see, for free.

We might repeat here that air travel, in our opinion is by far the most convenient, and more economical in the long run. Sure you can travel by car—but this takes time and you can see much more, in a shorter time, by plane.

If you are going to Mexico from the Eastern part of the United States then a return trip via Pan-American from New Orleans to Mexico City is \$192.50; from Miami \$184.000 with \$150 excursion rate depending upon the time of year. (This route, by the way, includes stop-over in Havana.) Price from Houston, Texas, to Mexico City, return, is \$87.40. Those readers who arrive at Los Angeles from the west coast, Honolulu, or Japan should take the Los Angeles-Tijuana route.

Now here we have a few choices. Pan American flies direct from Los Angeles to Mexico City, and the return fare amounts to \$202.86. But a more economical way is to use Aeronaves de Mexico, (3041½ Broadway, call MADison 6557). They charge only \$122.00 return, from Tijuana to Mexico City. You can fly to San Diego from Los Angeles for \$12.00, making a total of \$132.00 return. That's a saving of \$65 and who doesn't want to save a few dollars? Reforma, which can be reached at MADison 65571 also flies to Mexico City from Tijuana and the price is the same as Aeronovas.

We used Aeronovas de Mexico Air Lines on the way up, and Reforma re-

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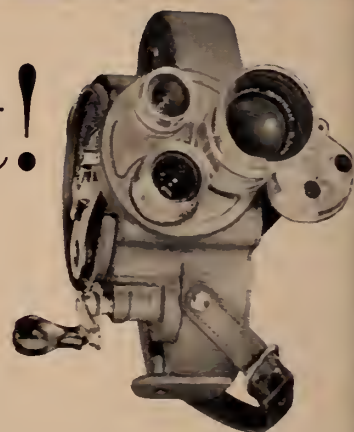
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FEET OF LIFE—See Page 114

BOB BEHME PHOTO

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"RIDERS TO THE STARS"

A UNITED-ARTIST Release

Starring: William Ludigan, Herbert Marshall, Richard Carlson, and Martha Hyer. Production: Produced by Ivan Tors. Directed by Richard Carlson. Director of Photography: Stanley Cortez. Filmed in Color by Color Corporation of America.

Science fiction films are going over in a big way and "Riders To The Star" will be no exception. This film is the second of its type to be done by the Producer, Ivan Tors. His first science-fiction movie was a black and white documentary type film and since it went over so well he decided to do a bigger and better production for his second.

"Riders To The Stars" is a good example of what can be done on a small budget provided there is real creative talent on the production side. Many producers think to create an interesting film they have to have a cast of thousands. Ivan Tors has turned out an equally interesting film using thirteen players, and director-star Richard Carlson got each of his actors to give their most.

The story concerns the Office of Scientific Investigation and their re-



search and tests for five men to take five rockets to outer space and scoop up a small meteor and return to earth. The meteors are of metallic substance like our rockets, but yet they don't become crystalized when they travel 18,000 miles per hour. The scientists believe if they could get a meteor their questions would be answered.

In the scene where Martha Hyer is talking to William Lundigan about how wonderful it will be some day to be in the stratosphere and look down on old mother earth and see all her mountains and rivers was handled in

a clever way. During this sequence they are standing in front of a screen door as they look out to the stars. This scene was given a mystic quality by shooting them through the screen wire and to enhance the looking into space, the camera was at a low angle shooting up at the players. She was closer to the screen wire than he, so therefore she took on a much more mystic quality, being further away. It was this simple prop that lifted this scene far above the average and yet it didn't entail an expensive set-up.

The beginning of the film was handled in quite an unusual way. The screen is dark and slowly fades into a shot of outer space and the only thing that we can see that we are acquainted with, is a few stars. Thus far the footage has no sound track. All at once we hear a thunderous noise and we see a rocket crossing the screen going on out of sight. At this instant the title of the film appears accompanied with the popular song, "Riders To The Stars", sung by Kitty White. A science fiction film using music of popular vein, especially with a vocal, gave a strange but complimentary touch to the film. The theme of the popular song, in a symphonic arrangement, is used occasionally in the film to highlight the love scenes.

* * *

"EASY TO LOVE"

An MGM Production

Starring: Esther Williams, Tony Martin and Van Johnson. Production: Produced by Joe Pasternak. Directed by Charles Walters. Director of Photography: Ray June.

If any photographer in Hollywood deserves a hearty congratulation for a job well done, it is Ray June. It was his job to film 40 water skiers in an extravaganza to screen for seven minutes. First this may sound rather simple, but when you consider it would be almost impossible to keep that many



skiers standing for any length of time due to the terrific waves each would create plus the huge waves caused from

• See "PROS" on Page 120

REFLECTORS

By LEONARD CLAIRMONT

ALL LIGHTING isn't done on interior sets. There are still plenty of problems confronting the exacting photographer, due to harsh contrast between light and shadow which can be very unflattering to players in close-ups, and just as unflattering to the cameraman who shoots a scene where the light balance leaves much to be desired. Bright sunlight has to be modified to even out the unbalanced ratio between light and shade, thus giving the film the desired contrast. And with color film, a flatter light is preferred.

It takes reflectors, or booster lights, to even out the contrast ratio in outdoor scenes, and the professionals always make use of them; they have done so since the early days of silent movies, but it does take experience to use them in an efficient manner. The wrong way is even worse than no reflectors at all. It takes a certain amount of soft shadows to give some artistict quality to the picture, and if over-done, they may fill in to the extent that we are left with a very flat and uninteresting picture. Intelligent use of reflectors add a professional touch to any film—provided the audience doesn't become unduly aware of reflectors being used.

It is a pretty good rule in color photography to let the sunlight come in over the photographer's right or left shoulder, giving substantial illumination to the scene, or subject, being photographed. A straight on flat light is often used, when reflectors are not available, or would be impractical. This practice is not to be entirely condemned, but neither does it do much to enhance the honest efforts of a cameraman. A cross-light with a soft fill from a reflector will give a lot more depth with a fairly good illusion of the three dimensional effect.

If we are making a medium close-up of a person in full sunlight, there are many ways of lighting that person to great advantage. We can use the sun as our back-light, and then use front-lighting and side-lighting to illuminate the face with reflectors. Or we can let the sunlight come in from one side—(after having cut down its intensity by difusing it with a large net-

ting)—and then setting up a high reflector on the opposite side, one behind and low for back-light, and one next to the camera and at camera height. We can also use the sun for cross-light, fill in the shadow side with a high reflector, backlight with a low reflector, and use another for a "kicker"—the same way as we would use lamps on an interior.

It is always good practice to avoid working during high noon, when the sun is overhead and causing ugly shadows under the eyebrows, nose and chin. Take full time out for lunch, and you are better off—both physically and photographically.

Reflectors are not all the same. There are *soft* reflectors and *hard* reflectors, each serving a specific purpose. For close-ups use the soft reflector to lighten up the dark side of the face, and a hard reflector for the backlight. Don't use a hard reflector at close range, as it will produce a light just as harsh as the one you are trying to modify. Hard reflectors are wonderful in filling in black, deep shadows between and under shrubs and trees, in doorways and in street scenes. A hard reflector will reach so much farther and will consequently be the one to use when shooting with a wide-angle lens, so as not to get the reflectors in the picture.

There is an *extra hard* reflector made with a smooth leaded surface which will throw a beam of light from a very great distance, and is very useful at extra long distances. With an overcast day, when the light is extremely flat, it can, in an emergency, be *built up* with a hard lead reflector. The lead is placed as close as possible to the subject, and the light reflected from it will take the place of the key light—(instead of being a fill)—thus building up the contrast and perhaps saving the day. But if you are shooting in color, watch your color temperature carefully, as this method is apt to go a bit on the bluish side.

Once gold reflectors were very popular for giving a glamorous, soft light in outdoor close-ups—but this was before color film became the favorite. It is, however, still used for black-and-white pictures, and sometimes it comes



Here's a location shot made better with judicious use of reflectors. Sun at right hits reflector at left, which bounces light right into the center of action. This makes for a nicely rounded shot with no harshness in the final effect.



This shot was made with the sun behind the model's back. A reflector, 100 yards from the subject was used as a fill-in light. Notice the soft front light used in combination with sparkling high-lights on the shoulders and hip. The overall effect is one of complete "natural" lighting with no harsh shadows.



Same girl, but an unhappier result. Same reflector was used for this one but note that the face is too hot, compared with the rest of the figure which is in shadow. Two reflectors would have solved the problem and produced a well-rounded shot, instead of the steep contrast we see here.

in handy for special lighting effects with color film, such as reflected light from simulated open fires, sunsets, etc.

If the light coming from a reflector is too harsh, a regular scrim of gauze netting, or just a cheese cloth, thrown over it will difuse it. The scrim may be used either single or double, depending on the amount of diffusion desired.

Any person, particularly a woman, photographed out-of-doors, will sometimes show more facial wrinkles than to which she cares to admit ownership. A slight diffusion can be attained by

• See "REFLECTORS" on Page 123

400 FEET OF LIFE!

Los Angeles Traffic Department do a terrific movie job and make useful safety films. Take a tip from them and produce the same thing for your community.

"IT'S A darn shame," the ambulance driver was saying. "This is the second accident at this corner in two days. If people could only learn to drive safely they'd live a lot longer."

"Traffic enforcement," the officer filling out the report sighed. "is only half the answer. We've got to educate the drivers and the trouble is we can't reach enough of them."

This conversation has been repeated in virtually every "danger" corner in America. State, County, and City law enforcement officers in every state in the Union are alarmed by the increase in accidents. Each year more than 30,000 motorists lose their lives in accidents which could have been prevented.

Prevented? How? The Police Department of the City of Los Angeles, California has at least a partial answer. Seven years ago they organized a motion picture unit. The unit was to work with the Traffic Education Division, under Police Chief William A. Parker and division head, Deputy Chief Harold W. Sullivan. It was destined to reduce accidents caused by the more common violations through driver education.

Their unit, now the largest of its kind in America, has achieved an enviable record in the production of safety education films. They are now operating at top production capacity but with each new driver and each new car comes an even greater need for educational films. They cannot meet that increased demand alone.

Unfortunately, the Los Angeles unit is one of the few agencies regularly producing such films. The other few agencies such as government, city and private, cannot supply the demand either. The need is too varied to be

By ROBERT LEE BEHME

covered adequately under the present schedule. New producers are needed.

Safety films represent the finest of civic endeavor. They aid the community and they save lives. But, as civic minded as a producer may be, the production of even the shortest film represents a substantial cash outlay. It is proper that he should regain his investment, if possible, by producing for organizations who have budgets for such films.

This group includes such firms as insurance companies, gasoline producers, automotive manufacturers, automotive accessories manufacturers, tire manufacturers and medical supply firms.

The Los Angeles Movie Unit often supplements their city budget in this manner. One of their top films, a 15-minute short titled "Your Day in Court", was produced in cooperation with the General Petroleum Corporation and Roland Reed Productions, a local private producer. This arrangement could be duplicated by most independent producers. *The sponsoring firm supplies the capital, the Police the safety know-how, and the producer the equipment and staff.*

No matter who puts up the money, however, safety films are not a matter of chance. They are filmed only after months of careful study. The Traffic Education Division, of the Los Angeles Police Department, keeps tabs on all accidents within its jurisdiction. It holds regular staff meetings at which time the statistics are checked. When a specific traffic problem becomes greater than normal the reasons for the increase are evaluated.

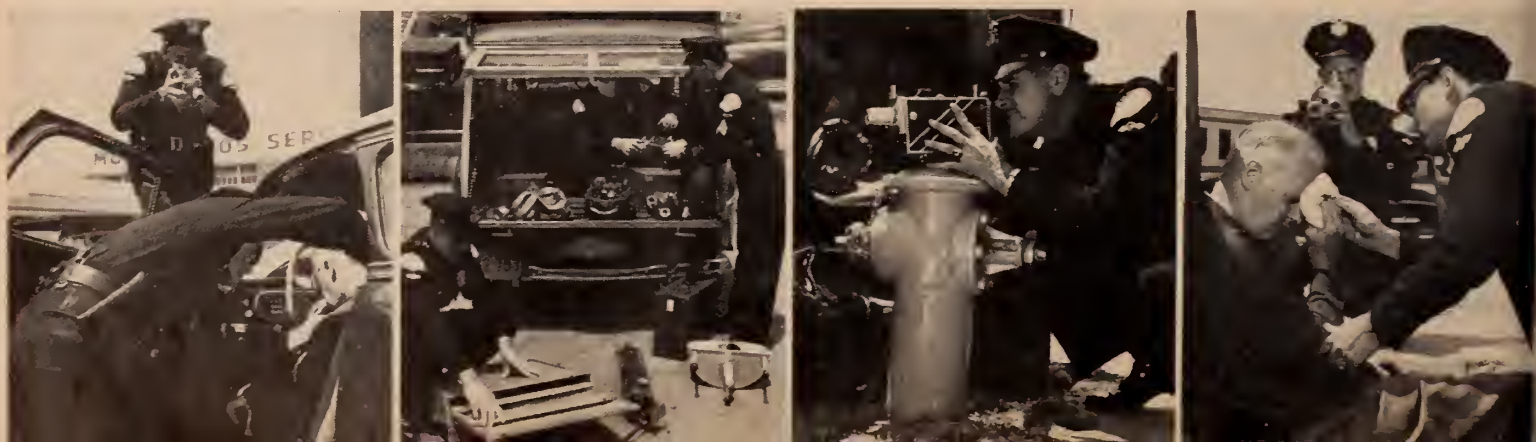
When the reasons are clearly defin-

ed the education unit studies the problem to determine the best method of presenting the solution to the driving public. When the answer is an educational film, the staff, which includes a group of writers, prepares a preliminary script. The script is studied to see if it follows the best approach to education and carries the best solution to the problem. If it does, the script is completed and forwarded to the motion picture unit. The unit director checks the script, plans the locations, arranges a shooting schedule, and arranges to hire the necessary actors.

The film is then produced by the unit's trained staff of seven officers. Each man is so trained to allow each to assume any of the many production tasks. All work is handled by the unit with the exception of developing which is sent to a commercial lab. Once the film has been completed work prints are made and edited by the director. Then, completed prints are produced and sent to the Traffic Education Division which arranges for distribution.

Since Los Angeles is a gigantic metropolis, its distribution set up differs from smaller cities. Most of the distribution is keyed to the seven television stations, and all stations simultaneously receive prints of the film. They are requested to run them as a public service. In smaller towns, distribution would probably consist of showings, between main features, at local theaters and at civic luncheons or suppers.

How could you produce such a film? The beginning should be the germination: your idea. There are many ideas—as many as there are causes for fatalities. Each cause represents a potential danger and a story



line. The importance of these causes varies with localities, that is, what may be of prime importance in one city may be of lesser danger in another.

To find prime causes in your locality, it is necessary to check local police records. The officers keep a current chart of statistics, compiled from local accidents. The chart will pinpoint prevalent conditions and causes. These could be anything from too much speed to too much alcohol.

In Los Angeles recently, for example, officers noted an increase in front-to-rear auto collisions after the completion of a new freeway. To the officers this meant traffic was moving too fast for safe braking. It was decided to prepare a film to illustrate proper stopping distances and the need for recognition of the fact.

All safety films begin with just such a premise. The Los Angeles unit averages 15 to 20 films a year. These cost about \$10 a foot and average 15 minutes in length. They cover a variety of subjects from "Your Day in Court" to "Safe Stops—Your Life". Also included in their yearly production are many one and two minute t.v. shorts designed to alert motorists to seasonal dangers such as holiday driving, weather conditions and to inform them of vehicle code changes.

But, let's follow their production of "Safe Stops—Your Life". Research was the first order of business. Facts had to be gathered to answer such questions as: "What causes the accidents?", "What is the reason?" "What is the solution?" "How can we present the solution?"

A careful study of a full year's accident reports showed officers the most front-to-rear collisions occurred during the hours of 7 to 9 a.m. and 4 to 6:30 p.m. Those were highly congested hours, but even more dangerous than congestion, was the notation of "driver in a hurry" on many reports. Drivers, late for work, were eager to arrive on time. Drivers, finished with their day's work, were eager to get home.

Haste of this type, induced a state of mind which wiped away caution. The driver, late starting for work, felt he could take a few extra chances. He'd drive just a little faster and follow just a little closer.

The facts pointed to haste as the reason, but how to present the solution? It was decided to present it in a three-fold way. First the film would point out the folly of the typical driver, then it would present the right way, then it would present the reasons.

A script was built around two drivers: Mr. Hasty and Mr. Safe. Both

motion pictures in

MOROCCO

By LEON VICKMAN

Morocco is situated in the northwest corner of Africa just south of Spain, and along with Algeria and Tunisia composes what is usually referred to as North Africa. A strip on the Mediterranean and at the south above Senegal is Spanish Morocco, but the great part has been a French protectorate since Marshal Lyautey took the country in the years preceding the first world war. The great part of the population consists of the Arabs of Morocco, and the remainder is composed of Frenchmen and Israelites. It is a country similar in climate and terrain to Southern and Central California, and is very rich in many food products and mineral deposits. Its largest city is Casablanca, a port which serves the Atlantic and is located one stop before the Mediterranean. Many Americans vacation in the winter and spring in such well known tourist centers as Mogador, Marrakech, and Fes. Also the American firm of the Atlas Constructors has many Americans employed in Morocco to build air fields for the U. S. Army.

CONTRARY to what some people may think, movies, both amateur and professional are produced and distributed in Morocco. Due to the Hollywood-like weather which continues all the year around, shooting conditions are always excellent. Even late December is characteristically bright with sunshine. On the professional 35mm level many films have been shot in Morocco, such as films on the Foreign Legion, including a Hollywood feature starring Burt Lancaster which was shot on location in the south at Taroudant this November, 1953. Orson Wells shot many of the exteriors for his film, *Othello* on the Arab ramparts facing the sea at the picturesque town of Mogador, in the south on the Atlantic. There is however, only one production unit which continually shoots in, and is native to Morocco. It is the *Societe Nouvelle de Productions, Studios du Souissi*, whose director is Monsieur S. Debecque, and which is located in the very modern and progressive city of Rabat, one hour north of Casablanca on the Atlantic. Rabat is the capital of Morocco, the residence of the Arab Sultan, the seat of the Shereefian government, and the General Residency of France. Like the other towns of Morocco, Rabat comprises a Medina, a Mella, enclosed in their ramparts, and a modern town constructed by the French where one finds broad avenues and the

The *Studios de Souissi* have produced many documentaries on 35mm in both black and white and color. Some of the films are sponsored by the Moroccan government and serve as progress reports on the growth of the

country, while others show the many points of interest in the Arab culture which dates back many centuries. One of the their documentaries on the Dances of the Berbers, a mountain tribe, won special recognition at a recent English film festival. Also the studios operate complete laboratory and studio facilities at Rabat for black and white 35mm work. This is the only laboratory in North Africa. Color work can be developed and returned by Paris in from 8 to 15 days.

Since there is no quota whatsoever on the entry of foreign films in Morocco, as there is in most European countries, an open market for the showing of American films exists in all the movie theaters, especially in the city of one and one-half million, Casablanca. Almost complete freedom to world trade has brought to Morocco a great deal of American equipment such as automobiles and milk bars. The excellent rate of exchange for the dollar makes living in Morocco inexpensive for an American. In the modern quarter of each city one has the impression of being in an American rather than an African town. Nevertheless, the Arab quarters offer both professional and amateur movie makers an incomparable amount of local color. In less than two weeks the visiting filmer could cover the important towns such as Tangiers, Rabat, Casablanca, Mogador, Marrakech, and Fes, and bring back invaluable footage showing the startling contrast between the old world of Moslem culture and the admirable progress made by the French. Many a time the tourist sees an ancient minaret of an Arab mosque competing for the skyline with a giant skyscraper.

Interest in 'art' films and avant-garde items is signalled by the cinema societies operating in the larger cities in the French quarters. Most films in the movie theaters are French speaking and are distributed by firms whose offices are in Algiers or Paris.

It should be noted that all affairs connected with the cinema in Morocco is handled independently of the French government, by the *Centre Cinematographic Moracain*, 85 Rue Henri Popp, Rabat Morocco. The director is Monsieur Menjaud, and any technical questions on the 35mm cinema in Morocco should be addressed to him.

MEXICO

• Continued from Page 108

turning, and enjoyed the service very much. For one thing, they feed you every few hours and the food is unique and plentiful; they get you there and we have never seen a more cautious



group of pilots. And all this at a substantial saving.

Be sure to get a tourist card from the Mexican Consulate nearest your port of entry; it costs only \$3.00 and is good for a six months stay. You can import \$200.00 worth of goods, for your own use—\$300 if you stay in Mexico for more than twelve days. Paintings require an export permit; and a duty of 4% to 7% is levied on silver which does not carry the National Union of Silversmiths label. Ask about this in Mexico City. Europeans may use their passports, but it is best to check with the Consulate.

Before you leave Mexico City make the trip to Acapulco. It is only one hour's flight and costs a mere \$17.00 return fare. This is a beautiful resort, and is known all over the world as a prime vacation spot. Make sure that you have reservations before you leave, however, because Acapulco is very popular. Check with the clerk at the desk of the Del Prado Hotel, who will provide all information for the Hotel Prado-Americas in Acapulco. Rates there vary from \$4.65 single to \$9.30. Doubles are \$6.39 to \$10.47 for two.

And here's a few bits on advice on tipping. The universal 15% is acceptable and correct. More than that brands you are a naive traveler—less,

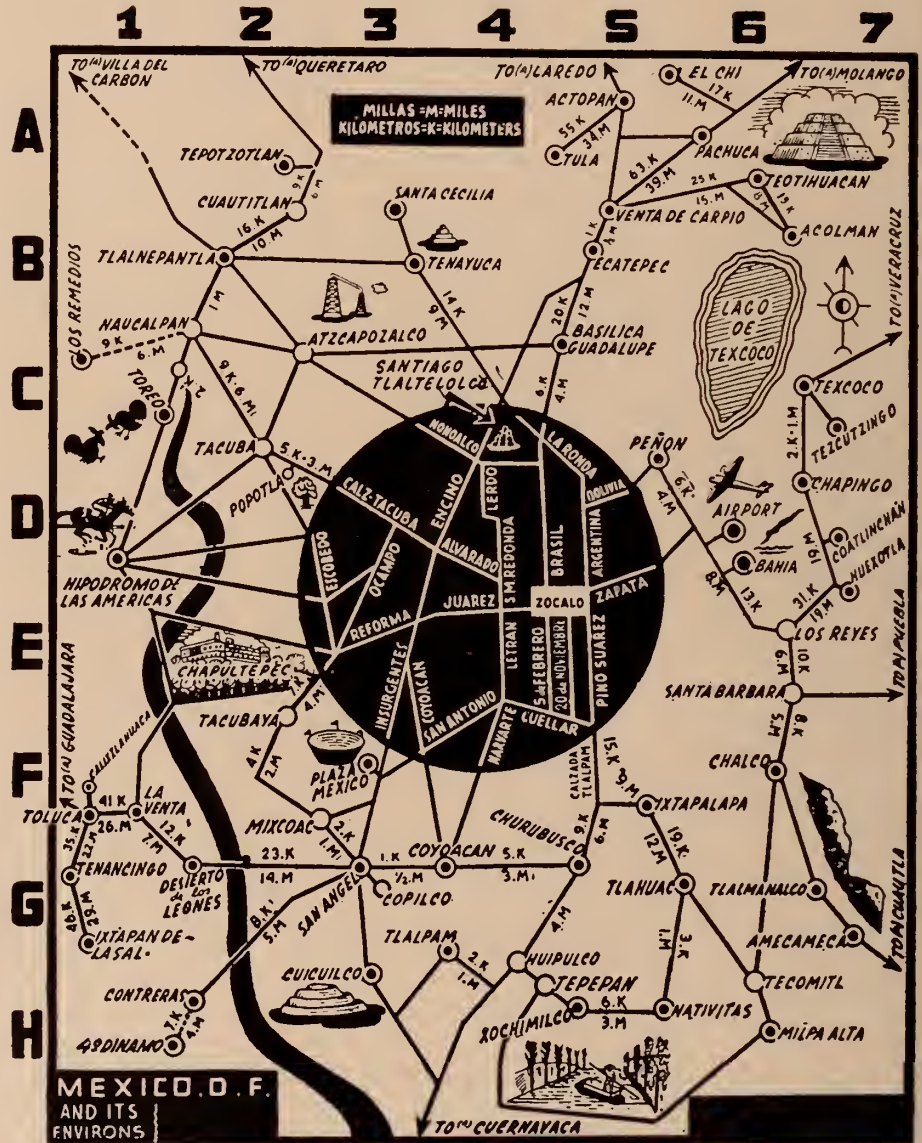
Readers are invited to send amateur films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award—two stars, "good"—three stars, "very good"—and four stars, "excellent."

as something not printable in a family magazine.

Whether you like it or not, you will be considered as a prime example of whatever country you come from. Americans might remember that if they show the ordinary good manners and friendliness expected of guests everywhere, they will find that they will be treated well. Most people get along fine, but remember that you're a visitor in someone else's house, so don't make cracks about the furniture. And don't air your opinions in public.

there certainly does not mean that they are bad or backward. Take a fast look at the skyscrapers and compare them with American buildings. Many are more modern and more architecturally advanced than ours. So just relax, and don't argue.

And here's our last word of advice. Take plenty of film, and filters, with a minimum of equipment. And take it easy. The altitude is heady stuff and you can't run around as you do back home. Get plenty of sleep, don't overeat, and lay off the spiced foods, and



Remember, too, that Mexico is a country with a wonderful history and a record of heroism and violent struggle for their own democracy. The Mexican people have had hard times, and they still do. Things which you might consider "cute" look vastly normal to them, and they are entitled to their own opinions about anything you might want to discuss. And the fact that some things are different

above all move slowly and deliberately. If you don't, you will simply get an uncontrollable urge to lie down around the middle of the day. Before you know it, you're asleep and if we may say so—is this why you came to Mexico?

Next Month: "Amsterdam".

Readers may write for information on Mexico. All queries will be answered but please keep them short and sweet.—HP.

FILMING *away from* HOME

By JOE BUDY

(Conclusion)

Only once did we have to bail an actor out of the local clink; a wife he had left behind in another part of the country caught up with him, finding him snugly set up in housekeeping with a new wife and child. He had forgotten to get a divorce and make a settlement on his first child, an oversight on his part no doubt, but one which cost us a day's shooting.

In another film, a youngster we were using took to the hills one day and we suspended operations while we scoured the countryside, finding him weeping in a ravine. It seems he ran away because his classmates were ridiculing him; through their jealousy they taunted him and said we picked him because he was weak and skinny and the whole world would laugh at him. With the cruelty of children, they made life so miserable for him he had to run away from it all, but we solved that problem neatly. We raised his salary, then put him on the front seat of our truck while we rode up and down through the village streets so all the kids could see him. His joy of revenge was unconfined, and a proud young rooster he was!

Our filming of a scene one day came to a sudden halt when a lass we were shooting walked right off the set and sat down in the shade, refusing to move. Her reason was short and to her, logical; the ground was too hot for her to stand on in her thin rubber shoes. A little coaxing, a promise of a present from the city and a pair of paper insoles cut out of a film box saved the day and we were back in business.

In a film using a village doctor, we chose for our actor a young man who was teaching an elementary class in school. He "hammed it up" something awful, and actually began to believe he was really a learned man. While rehearsing a scene where he was supposed to point to some unsanitary conditions in the village with a stick, our interpreter tossed a stick to him calling out in Persian, "Here, catch!"

Our hero glared at the interpreter and ordered a villager standing by to hand it to him. Then walking over, and with acid tones, he warned our interpreter never to do that again because he would "lose face" in front of his people. Ironically, our interpreter came from a high level of Iranian society, had attended college here in

the States, and was now being talked "down" to by this character who could barely read and write his own language.

Probably the biggest sin of nonprofessional actors in front of the camera is "hamming", intentional or otherwise, when they smirk, "freeze" or gallop across the scene in a follow pan shot.

Sometimes marking the spot where



you want the actor to stop with a small twig or stone will help, but only if the actor doesn't draw a bead on it and with deadly aim come to a military halt right on top of it. Try rehearsing your actor in dry runs, and each time he stops look for a reference point in the frame of something in the background like a tree, wall or some other object. Then when you're shooting the scene, you'll be able to tell when to end your pan shot by this reference point and you'll have your actor nicely centered in the frame.

Some cameramen like a free swing in the tripod head for pan shots, others like to put a little drag on the head with the locking knob. On a Pro Jr. tripod, I like to span my left hand around the two sliding parts, for, with a little pressure, I can control the resistance to the handle in my right hand.

• See "FILMING" on Page 122



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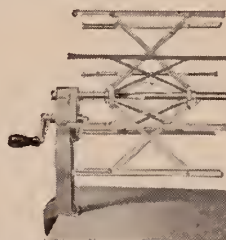


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Any photo illustrating a cine idea, gadget, method or new way in motion pictures is acceptable. \$5.00 to \$3.00 depending upon quality.

* *

Home Movies will pay upon acceptance. Contributors must include return postage and self-addressed envelope. The publishers assume no responsibility for unsolicited photos or drawings. Reply in five days.

OTHERS

• Continued from Page 95

few cynics who are mature enough to believe that nothing is worth while.

This film proves again and again that 8mm can be employed to do as much as 16mm — it depends upon the story and the skill of the cameraman, and size has nothing to do with it. Perhaps there is more definition with 16 mm; maybe it can be projected to a larger size — but the story and the technique are the thing and nothing else matters.

Arthur Ciocco played Frank Smith, Donald Adamowski was the German soldier and three orphan boys were as follows: Dick Fontecchio, Anthony Sopone and Don Santa Maria. The filmer, Frank Constantino played the doctor. The whole thing was written, produced and directed in collaboration with Arthur Ciocco.

"We shot 600 feet of film to get the final 400 feet", said Constantino. "We tried to add sound but we found that this was impossible, because of our jobs — then we edited it down to 300 to improve the tempo," he stated.

The film was shown quite extensively, he said, and remarked that the reactions franged from 'good' to 'fair' to 'boring'. His opening scene was shot five times, and his last scene three times. Two 8mm cameras were used — a Revere-60 and a Revere 55. Night shots and low key sequences were made with deep red filters. Titles which were lettered on a fence were made with adhesive tape. And only one flood was used. (We suggest that in the future you try two or three to get roundness and punch.)

"We did not have an editor," said Constantino, so we viewed the film first by holding it up to the light, and then cutting it at the right spot; and sometimes we used the projector to edit the film," he concluded.

In a recent letter Constantino said he was 19 years old and was waiting for Uncle Sam to "greet him". His partner Art Ciocco is an ex-member of a movie club and right now is working on yet another script.

Home Movies is cheered by this film and would like to see more. We liked the spirit of the film, even though we don't quite agree with the message. But we suggest that both Constantino and Ciocco keep at it; we think they have something on the ball.

"New England" and "New York"
—500 feet each, color 16mm, with tape narration and music. By C. H. Swindler, Omaha Movie Club. ★★

This film is the pictorial story of New England and is told in a charming and fascinating manner. The film as a whole, is excellent, and is one of the best we have ever seen in this category. The historical aspects of New

England are woven into the picture in an unobtrusive way and somehow or other the cameraman captures the wonderful spirit of America. He does it quietly, in fact almost in a whisper, but the fact remains that he has a feeling for form and color, composition, and especially continuity and movement. The film never stands still — there are no dull spots — it simply flows along with fascinating shots of the towns and the fishermen and before we know it, the cameraman has taken us away from New England into New York.

It could be that he wanted to show a contrast between the rural part of America and sophisticated New York. But we think that he should keep "New England" as a separate entity and use the New York footage for something else.

Now let's get back to "New England". Mr. Swindler uses titles and taped music and narration. We suggest that he scrap the music and narration and get a qualified musician to choose the proper sound. If the film is to be sold, he should investigate what music can be used, which is in the public domain, or else buy the rights to whatever music is ultimately chosen. This is not too expensive and is worth while. The narration should be done by a professional and we suggest that the script should be re-written so that it is integrated more closely with the pictorial content.

It would be unwise to file this film and forget it. We feel that it has commercial possibilities and Mr. Swindler should investigate these possibilities, and right now.

The "New York" film is excellent, at first, but deteriorates somewhere near the middle. The first part contains some of the best shots we have ever seen, with muted color, good composition and exposure right on the nose. The rest of it is rather overexposed and does nothing to add to the film.

This film, ("New England") is something which we rarely see — and that includes professional travelogs too. Mr. Swindler has captured an indefinable something which does not appear in the strictly commercial film. He seems to have a feeling for history, for color, and makes a drama of the stark and the inanimate.

May he make many more films like "New England".

"Story of Cornfed Steaks" ★★ —
By Gordon and Mary Wiig, Omaha. 500 feet, color, 16mm silent. Omaha Movie Club.

This is the story of cattle and how they are raised in Omaha, and it is also the story of corn, grown partially for feed and for human consumption.

The film is informative, and tells a complete story of the life of a cow, from the time it is born to the unhappy time of slaughter at the abattoir.

Inserted into the main theme, is a factual report on corn and how it is grown and stored on a large farm. Since we are a city feller we saw with some surprise that this particular farmer had an assembly belt for transporting the corn to a corn crib and otherwise possessed the most modern machinery conceivable for this kind of work.

The film begins with a few self-conscious shots of a group of people at the farm house, and after that we are taken outside, presumably into some kind of corral where an ardent movie fan, (female) is trying to shoot some footage of the horses prancing about. Beautiful and comfortably stout, the female photographer gets into a hassle with one of the farm hands, and sadly enough her . . . trousers split . . . and it's a busy cameraman from here on in. What with the immediate problem of keeping her . . . uh, pants on . . . guarding the camera, and tossing something at the offending farmhand, she has her hands full.

The film continues with fine shots of the cattle at pasture, feeding and other aspects of cattle raising. The animals are taken to the stock yards and the cameraman shows the bidding and appraisal of the stock as the buyers appear to purchase the steers.

We are then taken inside the abattoir and shown how the hides are stripped from the carcass, and finally the cutting of the meat into juicy steaks and roasts.

The inside shots are well done, but we wish the photographer had prevented the mugging done by the various workers who were processing the meat. This adds nothing to the film. It is a cardinal rule that people who are shown doing something, must do so with a complete disregard for the camera. Otherwise spontaneity is lost.

The film keeps on going with shots of processing and finally we see fine steaks deposited in the oven, with a sumptuous table in the background and the story ends.

This is an excellent record film and tells a complete story. But we feel that a little drama, even with films of this kind could add much to the final effect. As an example. The story could be told in the same way, but, inserted in the beginning, the photographer could have added a side-plot of how the young farm boy who has raised one of the heifers himself, feels rather lost when his pet is full grown and must be taken to market. A little

thing like this can add much to a picture which is all business.

The picture could be cut, in some places, especially at the beginning during the early sequences. Otherwise Gordon and Mary Wiig have done a sincere job, with continuity, fine titles, making a very informative film.

Grand Canyon ★★ —By Fred E. Classen. 200 feet, color, 8mm. Omaha Movie Club.

This film opens with a letter to a friend describing the route of the vacation trip, and then a toy car is used to animate the map which forms the background of the shot. Arizona and New Mexico are seen — a mass of desert flowers here and there, and an old church with natural monuments along the byways of the trip.

Exposure is spotty. One shot was taken near dusk, and we wonder why this was done at that particular time of day. Color film is rather slow and it is not possible to get a decent exposure when daylight is almost gone. As an example of this kind of thing, Mr. Classen has a nicely framed shot, with foliage in the foreground — but the foliage is out of focus since the lens was apparently used wide open. Of course, when this is done, then the foreground will not be sharp — so it is suggested that movies be taken only when there is light available.

The film ambles along, pleasantly enough, and it closes with a shot of the filmer finishing his letter to his friend, describing the trip. We suggest that Mr. Classen cut the film so that continuity might better — and it might be an idea to eliminate the under-exposed shots.

A Family Man's Vacation ★★ —By Frances Curry. 250 feet, 8mm, color. Omaha Movie Club.

This is one man's record of his vacation with his family, and describes the fun and adventure of spending a few days outdoors. Titles are clever, (chalked on a rock), close-ups are used with good effect and even the travel shots taken from an auto are interesting.

Most of the film is confined to the daily activities of the family and we have an interesting sequences where a youngster of ten, (we estimate) does an excellent job of making bacon and eggs for breakfast. The young chef has an assurance and aplomb far beyond his years.

Aside from the opening sequences, (some of which should be cut out) exposure is fairly good and the story moves along swiftly with many interesting shots.

• See Next Page

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OTHERS

• Continued from Page 119

Prisoner of War ★★ — 200 feet, color and black and white, 8mm. Taken by Dr. Earl Conover. Omaha Movie Club.

This is a record film, photographed secretly at a prisoner-of-war camp in the United States during World War II. As such a film, it provides the essential fact that Americans know how to apply the democratic idea, and nowhere is this so apparent as when we see a Nazi funeral, held at the camp and showing the fair treatment accorded the prisoners.

Made secretly, the film is an excellent record of life in a PW camp, and underlines again and again the essential kindness of the American soldier—in sharp contrast, sadly enough, to those who fought against us such a short while ago.

The film opens with a clever shot of a prisoner with his back to the camera. The letters "P.W." painted on his back form the introductory title, and the film runs along in fascinating detail showing the prisoners at work and play and also some of the wood carvings and other trinkets made during their leisure hours.

The important point about this film is that it is a *record* of facts and ideas and people. If Dr. Conover talked himself blue in the face, he could never begin to transmit the essential idea behind the film — besides, many would not believe him. But recorded on film, we have irrefutable proof, subtly inserted in the story and underscoring the basic truth which Dr. Conover proves so well.

We like this film because we think that Dr. Conover is a good reporter, and as such took advantage of every opportunity presented to him. Maybe a few shots are a little shaky; some even are a little overexposed. But we say, so what? The cameraman has made an excellent record film, and we still think that the picture is the thing. Dr. Conover should be congratulated upon his initiative and his sense of living history.

* * *

Glimpses of Niagara Falls ★★★ — Richard Orr. 8mm, 100 feet, color. Omaha Movie Club.

It is amazing what can be done in 100 feet of film, when all the elements are carefully planned.

Mr. Orr begins his film with a bit of map animation to show the exact location of Niagara Falls and relates it to the surrounding country so that those who are not too familiar with the place can get a fair idea of its location. He has inserted descriptive material of this natural phenomena before a shot is made. This way he creates a sense of suspense, and at the

same time carefully informs the viewer of the interesting aspects of Niagara.

Exposure is excellent with good continuity and scores of well composed sequences. There is one spectacular shot of a boat ("Maid of the Mist") steaming down the river, and this one is spectacular only because the cameraman used a very high angle.

This is an interesting little travelog, beautifully made in an informal manner; proves our point too, that travel films need not be dull.

* * *

Ski Antics ★★ — By John Koutsky. 200 feet, 16mm, color. Omaha Movie Club.

The title of this little film tells the story—a long sequence on water skiing on a lake somewhere in Omaha. The technique is excellent, color exposed almost right on the nose, and the whole thing is an exciting record of the interesting antics of the water sportsmen. Actually, the film can be divided into two parts. The first half was obviously taken near 1:00 p.m. on a sunny day. The other part earlier in the morning, because the color is rather blue and cold in character and this is indicative of early morning shooting. Now back to the first half. The photographer chose a very good angle because his action enters the frame from the right usually, sweeps over to the extreme left, and exits from the lower right — good professional technique. However sometimes the figures make a wide sweep to the extreme left, (in shadow) and we suggest that the cameraman could have opened up a half stop or so to compensate for the lower level of illumination. In one short sequence, the cameraman has framed his shot by using a figure in the lower right hand side of the frame, and this adds depth and much interest in the film, at that point. If this film was intended as a record, then it is a perfectly fine job. We suggest that the sequences be woven into a story of some sort to enhance the value of the strip.

PROS

• Continued from Page 112

the eight tow boats and not to mention two other boats mounted with cameras, this becomes quite a major problem.

June omitted one problem of having a large and heavy technicolor camera by using light, single-strip cameras. He used Ansco color film and since this footage had to be intercut with the Technicolor film this posed another problems because the two color films are different in color characteristics. In the released print there is very little color shift in the two films, even the average movie

maker will not notice the change.

It took approximately five weeks of rehearsal, testing and shooting the footage for the water ballet. They had to test several helicopters to see which had the least vibration to the camera. The helicopter was used for spectacular aerial shot of the skiers.



Particular good planning and editing was used to make the scene unbelievable where Williams dives from a trapeze suspended many feet in the air. Since a double was used for Williams' diving, the scene had to be shot in a way to give the effect that it was she, and not a double. They did this by having a medium shot of Williams as the trapeze was lowered into the scene. When she reaches for the trapeze a close up is used. The trapeze pulls her out of the camera range and a long shot is used showing Williams (her double) in the air. With the long shot she dives. When she comes up out of the water a close-up is used showing Williams. All the footage for the ski sequence was filmed at Cypress Gardens, except the final climax scene, it was filmed on the lake at the MGM Studio.

All the footage of the water skiers was highlighted by reflectors. They served as fill-in lights. This was a difficult job to hold the reflectors steady on a moving boat. It was also a problem for the camera men to keep a steady and true horizontal shot, but they came through with a terrific sequence that is well worth the price of admission.

"HONDO"

Released by WARNER BROTHERS

Stars: John Wayne, Geraldine Page, Ward Bond, Michael Pate, and James Arness. Production: Produced by Robert Fellows. Directed by John Farrow. Screen Play by James Edward Grant; based on a story by Lewis L'Anour. Photography by Robert Burks, A.C.C. and Archie Staut, A.S.C. Film Editor: Ralph Dawson, A.C.E. Photographed in Warnercolor. 3D.

The public is staying away from 3-D movies in droves these days. In fact, so much so, that many of the studios 3-D movies such as "Miss Sadie Thompson" and "Kiss Me Kate" are being released as flaties. This is too bad because an intelligent production

approach to 3-D makes for fine entertainment. Three-D got off on a bad start by having that horrible stinker "Bwana Devil", insulting the intelligence of the movie goers and the public hasn't forgotten! Maybe it isn't too late to save 3-D if we had more fine films in this medium like the Wayne Fellows' production of "Hondo". "Hondo" has a story — the foundation of any good film. The footage has been cut and polished by that ace film editor, Dawson. The director has highlighted each scene by knowing each of his characters' inner-feelings which makes them become real human beings and not paper puppets delivering lines.

Sure, "Hondo" has a few 3-D gimmicks, if that is what the sophisticated movie novice wants to call them! But remember, there is a great deal of difference in having something thrown at you from a 3-D screen with no rhyme or reason and to have something come towards you that highlights and enhances the sequence.

The fight between John Wayne and the Indian leader played by Michael Pate is not just a sensational fight the script department dreamed up over night, but it has a darned good reason for being in the film. First of all, the fight sequence is placed in the script where the audience least expects more excitement. This is called "Double-Climax" in the writing field which adds emphasis and highlight to any screen play. The director has used the script material thus far to point sympathy for both the Indian and Wayne which makes the fight to the death sequence filled with excitement and frustration. The camera man selected low shots to give the audience more of a feeling of being part of the battle.

The musical score was scarce, but when it was used gave great depth to the scene without making one aware of a musical background. When music can enchant footage in this manner it is the very best. Musical backgrounds are to dramatize the scene—not detract!

To add more authenticity and ruggedness to the picture it was filmed 1,000 miles from Mexico City. The farmhouse, corrals, and sheds were built near a stream especially for the film. Typical Hollywood tradition of filming all exteriors on location and all interiors on the sound stage was broken. They used both the inside and outside of the ranch house by removing parts of the wall.

Before all 3-D movies had one camera set-up. In "Hondo" they had three cameras operating simultaneously. This naturally made for more choice footage giving the film editor more of an opportunity for tighter, smoother continuity on the screen.

MUSIC

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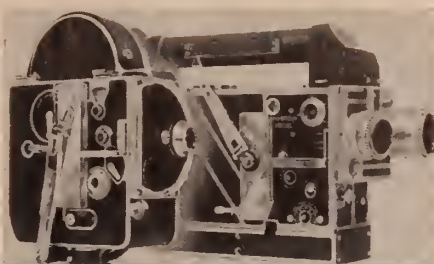
Referring to Figure 3, the last bar of the Az strain is a cadence. Likewise, the 4th bar of the A, Aa and Az strains are cadences since they complete a melodic and harmonic phrase on the tonic harmony and key note of the composition. Similarly, in Figure 4, if we disregard the last note in the 4th bar (under 7) in the A and Aa phrases, both phrases end with a cadence in the 3rd bar as does also the C strain where the melody note falls on the 'key note' in the 3rd bar and is tied to the note in the 4th bar.

While these two compositions are not too well suited for extensive inter-cutting, they will suffice for the purpose of illustrating the technique of the above mentioned cutting procedure. Then, when you have familiarized yourself with the basic technique, the method can be applied to other and probably more suitable material. In the following discussion and illustrations we will concern ourselves with cutting only, with no regard to timing.

Of course, there are many musical rules involving the proper resolution of melodic 'lines' and harmonic structure. These are too involved to attempt to cover them in a series of articles of this nature. However, the average person who has any feeling or appreciation of music can tell by *hearing* whether or not the contemplated musical cutting *fits* together. The technical 'why' does not matter — the important thing is, does it sound right? The experience you acquire as you go along will continually add improvement to your technique and results just as experience brought improvement to your pictures. If your first efforts in this field are not entirely satisfactory, remember this, probably your first efforts in taking movies were not entirely satisfactory either when measured against your present standards.

Let us start with "Jeanie With The Light Brown Hair", using the first part of the A strain and connecting it to the A strain of "Listen To The Mocking Bird" as illustrated in Figure 5. Here we have resolved the cadence of 'Jeanie' in the 4th bar however, we have used only one half of the bar with the cadence of "Jeanie" and have filled out the remainder of the bar with the pick up notes (X) of "Mocking Bird". You will note that, by using the pickup notes of "Mocking Bird", a stronger feeling of melodic continuity is obtained than if the connection had been made without the pickup notes as illustrated in Figure 6.

(Continued next month with extra illustrations.)



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FILMING

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Then I can easily tell if the pan shot is smooth, can start and stop it without jerking and can better control even the slightest movement in either direction with ease without turning blue from holding my breath while shooting.

Which brings us to tripod legs and how to keep from tripping all over them. If you've ever wet-nursed a 35mm studio type camera around an outdoor set, you've probably learned the trick of keeping one tripod leg longer than the others and pointed at the scene. Then, by getting your shoulder under the camera, you can lift it, rock back a bit and as you rise, fold the other two legs. That is, if you don't fall flat on your slate.

With the 16mm equipment the principle is the same, but you only walk forward, and pivoting the tripod on the longer front leg, you simply fold the other two legs and off you go. Once you get into this habit of setting up, you'll sense where the other two legs are without having to watch for them and by straddling either of the legs, you'll have enough freedom to pan in about a 180° arc without having to move your feet.

If you ever lose or break your slate, or find that writing on it with a grease pencil is too messy, you can make a practical substitute out of the clipboard holding the log sheets for each roll of film you expose. Paint the necessary information on the back of the clipboard, leaving blank spaces for the numbers and letters. With an ink brush pen write the numbers on 1" squares of scotch masking tape, pressing them on where needed and storing them under your log sheets on the face of the clipboard. They'll be handy, clean, and can be used over and over in any combination.

Some specially built camera cases have a removable side, the inside surface of which can also be used for a slate. By painting the information on it, and storing the numbered squares any place on the inside surface of the case, you'll have one slate which you'll never leave behind.

You can have a camera case made for about the same price as some factory cases, but if you do, make it strong enough to stand on for high angle shots, and big enough to carry a day's supply of film as well as a changing bag, eliminating another box to carry around with you.

By all means use a changing bag instead of a blanket or a coat for a temporary darkroom when opening the film chamber of your camera, not only to prevent light leaks, but also to prevent any hair, line or foreign matter from getting inside. Stray fibres have a way of collecting around any

moving parts of the mechanism, and you'll never know when one will break loose to anchor itself in your aperture, sticking out in the projected picture like a flag pole.

Without going into too much gory detail, I'll just add that we had two generators supplying the power we needed for all our lights, a 5 and a 10 kilowatt, and both loaded to capacity. The heat generated by all these lights caused delicate odors which might have otherwise escaped, to be heightened and blended into an effect not to be soon forgotten.

But not all our films were of that nature; covering the fields of education, health, sanitation, agriculture and animal husbandry afforded us much interesting and varied experience. But by far the most fascinating assignment of all was a travelogue film of that country, a "human geography" as our script writer put it, "to acquaint the people of Iran with what they have in their own land".

Splitting the country into two sections with a crew for each half, we toured the entire domain, from the Northeast corner where it touched Russia down to the Persian Gulf. We saw Iraqis, Kurdish, Turkomen and Bach-tiari tribes, listened to their music, saw their dances.

We saw the holy city of Meshed, and with special permission, were allowed to shoot inside the mosque walls. The tombs of the great Ferdousi and Omar Khayam were visited, and we learned how people lived, from the mountains of one border across the deserts to the rice fields below the mountains where jungle animals lived on the other border.

The cities of Kermanshah, Tabriz, Ahwaz, Persepolis, Shiraz, Qum, all legendary and with fabulous backgrounds were filmed as they are today, teeming with tribesmen, tradesmen, craftsmen and warriors in modern garb. We tried to capture the fading beauty of Isfahan, once known as the "eyes of the world".

Our newsreel coverage also kept us going in all directions, sometimes to the palace, sometimes even with the Shah and his Queen. With still and motion picture cameras we tried to record the changing scene in the cities and villages to which help was being given, for a better way of life to those who made their living from the dry soil.

To the wayfarer who may some day visit this land to whom we owe so much of our present civilization, or to the photographer who wants to capture some of the feeling, spirit and tradition of these, regarded as one of oldest people on the face of the earth, "May Allah guard you against evil, and guide your path. May your shadow never grow less."

REFLECTORS

• Continued from Page 113

using the number 1 or number 2 diffusion disc in front of the lens. Any greater degree of diffusion is not recommended for color film. A fine single thread gauze in front of the lens will serve the same purpose. If the diffusion proves to be too great, burn a small hole in the center of the gauze with a cigaret. Be careful not to let any sunlight hit the gauze, or the diffusion disc, or you will be in real trouble. Most cameramen are fully aware of the importance of a good sunshade to protect them from stray light falling on their filters or their lens. When using backlighting it is sometimes necessary to put up a "flag" (see story on grip equipment) to protect the lens from flare.

Often we are bothered by unwanted reflections from nearby buildings, glittering water, automobiles or windows, so we set up a "gobo" (a black screen of plywood or flannel) between the subject and the offending surface kicking back the light. Many people are unable to stand the hard light from a reflecting surface, and if they squint their eyes, we can't expect to get a good likeness of the person. Therefore we have to protect them against unnecessary abuse. An efficient "grip" will always turn his reflectors away from the actors, while the production company is rehearsing, or at rest.

If a person has to look right into a bright light, the pupils of his eyes automatically contract, giving a very unnatural expression to his eyes. To prevent this we set up a black gobo between the reflectors for the subject to rest his eyes on. This will help in keeping the pupils wide.

There are times when we are unable to use any kind of artificial light in filming interiors. If there are large doors or windows on the building in which we are working, we are sometimes able to shoot enough light in through them by means of reflectors to attain a nice effect and get a good exposure reading. Sometimes when we are unable to get in the right position to reflect the sunlight, we may have to "bounce" it by setting up the reflectors in such a way that they can be reached with the lightbeam from a large mirror.

Now what about exposure when using reflectors? The answer to that question is: take your reading the same way you have always taken it! The reflectors will naturally add a lot more light to the scene, so be sure and check your exposure with all your reflectors in shooting position. Don't get into direct line with your backlight, unless you shade the lightmeter with your hand, or your reading will be incorrect.

Any cameraman who is handy with

tools can make his own reflectors. If a standard 4 x 8 foot sheet of quarter-inch three-ply board is cut in half, we'll end up with two 4 x 4 pieces. To prevent the plywood from warping or getting its corners smashed, we nail strips of wood (about 1 x 1½ inches) around the edges of the plywood, and weather-proof them with good paint. A reflector should be completely flat, as any bulging would spoil a direct reflection. Next step is to paint both sides of the board with a thorough coat of shellac. After it has dried, we apply a second coat, and while it is still tacky, we lay out thin 6 x 6 inch silver foil and carefully brush them smooth with a camel-hair brush. By leaving

a half inch or so around the edge of each sheet of foil standing out loose from the board, it will help to eliminate too much glare, and still add a lot of life and sparkle.

On the other side of the board we stick on lengths of lead, which has been rolled thin and burnished. This will be the hard side of the reflector. For the purpose of holding the reflectors in position on the ground, we make supports out of pieces of round or square wood, taper the ends, drive in a nail and file it to a sharp point.

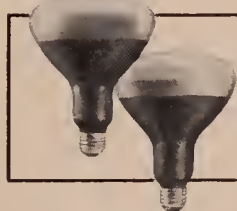
If the reflector is to be used "high" to give it the proper slant, it is fastened with wing nuts to a tube and then placed on a heavy stand.

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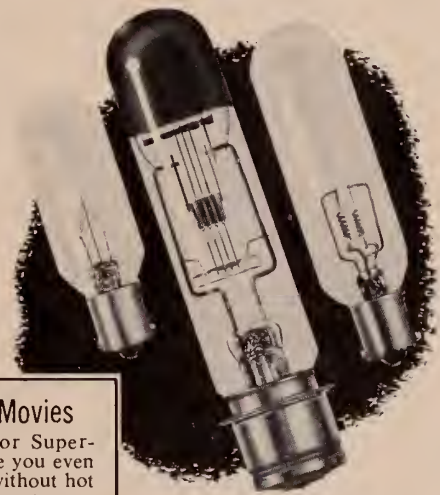
It's really disappointing to have a projection lamp burn out while you're showing movies or slides to friends—disappointing, that is, unless you have a spare lamp on hand.

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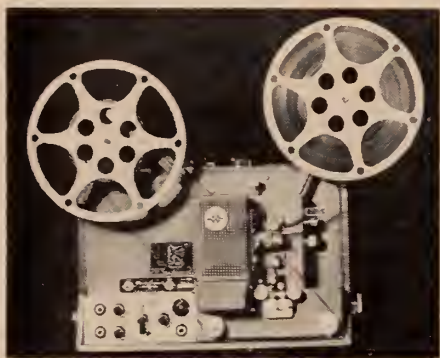
• Continued from Page 106

Counter-sunk screw holes in the base allow for easy mounting with other editing equipment. Price \$12.95. Heard-Pacific Co., 116 Natoma St., San Francisco 5, Calif.

New 8mm Sound Projector

The Calvin Company has just announced a new improved 8mm sound projector, the Movie Sound 8, model T-54, retailing for \$449.50.

The new T-54 will feature two sound heads for finer quality recordings on 8mm film the company asserts. Other features will include an advanced design shutter system which will give $3\frac{1}{3}\%$ more light on the screen, wide range sound system for full reproduction of phonograph recordings and lifetime lubrication of all moving parts.



Details—Projection lamp: 750-watt; projection lens: 1 inch focal length, coated, F/1.6; two speeds: 16 and 24 frames, recording and projection at either speed; audio system: $4\frac{1}{2}$ watts output, wide range; power requirements: AC only, 105 to 120 volts, 875 watts, 50-cycle model on special order.

Sound stabilizing system: improved roto magnetic stabilizer system insures low flutter and minimum wow when recording or playing back sound tracks; magnetic sound heads: twin heads, one for recording-playback, the other for erasing. Full fidelity recordings and playback from 8mm sound tracks; weight: 41 pounds; size: $18\frac{1}{4}$ " long by $9\frac{5}{16}$ " wide by $11\frac{3}{4}$ " high; accessories included with projector: reel arms, microphone, and 50 ft. test film.

Write The Calvin Co., 1105 Truman Rd., Kansas City 6, Mo.

Pack of Lenses

Elgeet Optical Company, Inc., announced today a complete lens package for the Bell & Howell 172A and 172B magazine cameras and 134V and 134W roll cameras.

This package known as the "LC85" introduces the first inexpensive, Rochester-made fixed focus Telephoto Lens for Bell & Howell cameras... a 38mm ($1\frac{1}{2}$ ") f:3.5 Fixed Focus Telephoto, made with typical Elgeet design and engineering. Also included in the package is a 7mm f:2.5 Wide



Angle (Uni-Focus) Lens and matching finders for both the telephoto and wide angle lens. The list price of the package including all 4 pieces is \$80.00. For further information, write Elgeet Optical Company, Inc., 838 Smith St., Rochester 6, N.Y.

Old Stand-by

Here's an old reliable box camera to supplement your movie camera. Made by the well-known Carl Zeiss, the Box Tengor designed a decade ago, still remains the most elegant camera ever made, claims the manufacturer. Especially important to movie makers, the shutter operates at a speed of $1/30$ th second, exactly the same as most movie camera shutters; filmers



can use both intermittently when shooting in order to have a movie and still record of their shots. Takes 8 shots per $2\frac{1}{4} \times 3\frac{1}{4}$ roll, and has an achromatic, coated F 9 lens, corrected for color. Stops down to F11 and F16, and will focus from three feet to infinity. The box is synchronized for flash, and the rotary shutter also works on "bulb". A safety exposure guard is built into the camera. Price: about \$15.00 at better camera stores. For more information write Carl Zeiss, 485 Fifth Ave., N.Y.

LIFE

• Continued from Page 115

gentleman left for work, from the same point. Mr. Hasty drove like a maniac. He swerved in and out and followed too close behind other cars. Mr. Safe drove at the legal speed limit. He passed only when the car ahead was going far too slow, and, he passed only when it was safe to do so.

Mr. Hasty was forced to ride his brakes. He had twenty-five close calls—twenty-five brushes with death. Mr. Safe, on the other hand, bothered no one. He himself was unruffled. He drove interrupted never having to brake down nor speed up. He had no narrow calls.

The punch came at the close of this sequence. Mr. Hasty arrived at the mutual destination just one minute ahead of Mr. Safe.

To emphasize the problem Mr. Hasty's trip was presented again, in a different manner. Drawings and graphs were added. Mr. Hasty's trip was projected again. After each of the twenty-five violations animated drawings were cut in, showing why it was folly, then, at the completion of the animated strip, Mr. Hasty was shown "what could have happened" by seeing an actual accident caused by just such a violation.

The film was shocking and factual. It had a clear, uncluttered message. It told it three times—once humorously, once factually, and once emotionally.

"We feel, all educational films should be simple to be effective," one director said. "It is difficult to cover too many points in 400 feet of film, yet that 400 feet has to save a life. We take single causes. We don't try to correct the whole motoring kingdom in one film. Instead, we try to eliminate just one cause of accidents. For every regulation there is a reason. We try to save lives by explaining the reasons just a little more clearly."

"Traffic is everybody's business," Chief William A. Parker pointed out. "It should be both the job of the community and private business."

It is the business of those who are cognizant of the dangers of traffic, but no matter who finances the films there are unlimited ideas though only a few ways of producing them. Such a budget is normally very low. Only through the most thorough kind of pre-production planning can a film such as this be kept within the budget. The planning has to be handled by the producer—if the film is going to be sold.

There are two ways of "selling" a film. (Selling is in quotes here because it is generic, that is, it applies

to both the commercial producer and the civic minded camera club groups.)

The first method is strictly speculative. Research, scripting and production are all completed by the producer before any selling begins. The producer will only peddle a completed film. This method works well for a small producer, located in a small town which has no local offices or potential purchasers.

The second method is a more business-like approach when it is possible to utilize it. It requires only a minimum of speculative work. Research and scripting are done on the producer's time but the speculation ends there. When the script has been completed it should be broken down for purposes of a complete cost chart. With both script and cost chart the producer is then in a position to approach interested companies and sell them on the idea of backing your safety production.

This is easier than it sounds. There are many companies interested in safety and there are far too few films to meet the need. These firms are willing to underwrite production costs if you have a worthwhile story idea, the experience to produce and the equipment to do a professional job.

In most cases, upon assignment, you will work with both the company's public relation staff, the Police Department and the local Educational Department. Do not overlook the help which a local school department can give you. They've been working with visual aids for many years and have lots of practical experience.


Before shooting begins, break down your script so you know where each scene will be filmed. List each scene which will require "grab shooting" at accident scenes. Check with local police for necessary clearances. Accident scenes are easy to find but difficult to film. The police can help.

Mobility is of prime importance at accidents. "You've got to shoot fast," Los Angeles cameraman say. "Your tripod will be in the way here. Rescue workers will trip over it. It will take time to set it up. You'll miss the shots you want, moving from angle to angle."

Instead, Los Angeles officers substitute mobility for stability. They utilize things which they find at the scene for tripods. They rest their cameras on fire hydrants, against telephone poles or on fenders. These help steady the camera.

"We never shoot completely hand-held, if we can avoid it," the cameraman said. "Even when there is no other rest, we use ourselves. We shoot over the shoulder of another officer. That's better than hand-held."

They never shoot pan shots at accidents. It's too confusing. Instead



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they've worked up a schedule of shooting. Here's the way it works.

One camera is mounted on a shooting platform atop their station wagon. The duty of that camera is strictly the long shot. Two roving cameramen cover the accident scene for closeup material. The officers, at the scene, do not film wounds.

"A wound is not pictorial," one cameraman said. "You can tell much more about careless drivers and pain by showing the expression on the injured's face or the painful contortion of his hands when the pain becomes unbearable. When we get these things on film we know we've succeeded in preventing accidents. No driver can forget a pain-filled face."

When the ambulance arrives at the scene the cameramen keep out of the crew's way. They film from one side—either near the ambulance or behind the rescue workers. They have a clear field to photograph yet allow fast first aid application. If the injury is serious they show enough of the first aid to build up suspense. When the ambulance has gone they film enough of the intersection and skid marks to recreate the accident. This documentary, together with narration, shows how the accident could be prevented.

"During the day," the director said, "we shoot black and white — either background X or Super XX — without fill. When we use color we fill in shadows with hand-held reflectors. At night we face a special problem. Accidents occur over too wide an area to devise pre-arranged lighting. We have to work with light-weight portable lights."

To do this they've invented a special night reflector. The reflector, a cone-shape like a candle snuffer, supports a standard magnesium flare. The flare gives off a brilliant light, enough to film color at f 1.4. To prevent hot magnesium from causing fires, a lip, at the bottom of the flare guards against sparks.

"At night, many accidents are caused by drunken drivers," one police cameraman said. "During the course of a sobriety test, we do not flash light at the suspected driver, either in front or from behind. It could be legal grounds for an unlawful driver to claim 'foul' on his test."

All indoor shooting is handled in the Los Angeles crew's own studio. They are equipped for everything but overhead dolly shots. They have complete sound equipment, senior and junior spots, plus a full stock of sets and backgrounds.

Their equipment consists of both 35mm and 16mm equipment. They use a 35mm Eyemo for gathering stock footage—autos on the city streets, parking problems, etc. A 35mm Moviola and a 35mm projector are used in editing this footage.

The 16mm equipment, used normally in the preparation of t.v. films, consists of an Auricon, both portable and a.c. equipped. They use a Kinnevox tape recorder for sync sound at accident scenes and in the studio. The unit is equipped with three dubbing heads.

They have two Cine Specials for general filming. One is equipped with a 400 foot magazine and a four lens turret. The other handles normal magazines with a two lens turret.

A 16mm Bell & Howell DM is used for "grab" shooting.

All this adds up to professional equipment. While the independent producer may not be as well equipped he must have enough equipment to do a technically perfect job. It will require professional scripting, good planning, good filming, good narration and quality sound reproduction to sell these films.

Instead of preparing sound in your small studio, on a non-professional tape system, have it handled by a competent studio. These organizations have stock background tracks as well as music. These can be dubbed onto your track, over the narration, to produce quality.

EFFECTS

• Continued from Page 102

pared to 5 seconds at 16 f.p.s. Thus, a normal action which took 5 seconds to happen, will take five seconds to show. Any variation in normal speed, (16 f.p.s.) will produce a sub-normal result.

Now let's get back to the button. If we move it to indicate "32", which means 32 frames per second, then our original sequence which took 5 seconds in real life, will be photographed

but we simply have to have that shot. What to do?

Simply this. Check the meter and you will see that an exposure of 8 frames at F 2 will just about do the trick. But you say that you have only an F 2.5 lens, and the meter says "F 2"? Well then, just live dangerously and take a chance at F 2.5. More than likely, this will get the shot. It has for us, many times, and we learned this little trick, just by taking chances.

rect, then in order to get a properly exposed shot at 64 frames, the lens opening must be changed to F 5.6. If we desire to shoot at 32 frames then the opening must be set to F 8. Simply check the speed with the exposure meter and the rest is easy.

Now back again to speed variations and the application of these speeds to achieve spectacular effects.

Making a record of a growing plant:

First requisite for this kind of filming is that your camera have a single frame control. Function of the single frame button is to expose one frame of film at one time, over an extended period, in order to condense on film in a very short period, movement which takes many hours.

Most popular subject for this kind of shooting is a growing plant. A good example perhaps is a potted plant which is on the verge of blooming. Using the single frame device, the filmer may shoot the growth of the plant, over an extended period and finally, when the film is screened the plant will seem to unfold before our very eyes.

Of course this may take days to record, but the best way to do it is automatically, employing a time-lapse device attached to the camera. (Sample Engineering, 17 N. Jefferson, Danville, Illinois; Stevens Engineering, 2421 Military Ave., Los Angeles 64, California. Write these Home Movie advertisers who sell the equipment.)

Operation for time lapse is very simple. The object is set up on a rigid stand, and the camera placed on a tripod or bolted down so that it cannot move. Then the length of the film must be determined so that an estimate of the amount of film to be exposed, can be made.

Since we are going to expose one frame at a time, at suitable intervals the first thing we must do is determine the lens stop, so that we get a well exposed sequence. Then we determine the interval. How often should the camera make an exposure? Every second, every minute, every hour?

Say that the potted plant should bloom in a few days — 48 hours, as an example. A good rule of the thumb is this: One second projection time requires 16 frames, (per second) times 60 minutes. This gives us a total of $16 \times 16 = 960$ frames, and our final film will extend to one minute, if we take this period as a sample. If we are to keep watch over the plant for say, 10 hours, then we should shoot 96 frames per hour. Multiplying this by ten and we get 960 frames, good for a one minute showing. Now 96 frames per hour means that the camera must expose one frame each $37\frac{1}{2}$ seconds, or shall we say one frame every 30 or 40 seconds.



in 10 seconds, and of course we will have twice the footage of that sequence taken at 16 f.p.s. Screening time goes up to 10 seconds but the action will be *slowed down*, until we have a slow-motion effect.

Set the button to "64" and the action will be reduced again with even longer footage and even slower action.

Now this carefree discussion of speeds is perfectly fine in terms of exposition, but how practical is it? How often will the movie maker be called upon to decide what speed to choose and what is the value of these variables?

Well, let's take the 8 frames per second. Let's say that we are on vacation somewhere and want to record the interior of a dimly lit church or public building. Say that the meter indicates a reading of 16 f.p.s. at F 1.5 and we don't even have an F 1.5 lens. Say our lens is a sturdy F 2.5,

Now here we have the extreme value of the slower speeds. It is valuable because we can get sequences which would not be possible any other way — and at any rate, half a loaf is better than none, someone said once. So use the 8 frame speed whenever you find yourself in a tight spot. Sometimes it can be useful, even if there is movement. True, people and animals will look stilted and jerky, but it is still better than nothing.

While we are on the subject of exposure let's consider other situations where the variation in speed might enhance the shots we intend to make. Suppose that we intend to shoot a medium-fast bit of action, say a sprinting event, shot from a 45 degree angle. We set the button to "64" and make the shot. But how about exposure?

If normal exposure for your film and the light conditions indicate that a speed of 16 f.p.s. at F 11 is cor-

Multiply all this by 4.8, (since we want a record of 48 hours) and the total time can be estimated. (Write the manufacturers listed above, who have ready-made brochures detailing the complete process.)

Other uses of exaggerating speed will occur to the reader, but here are a few suggestions:

Use the 8 f.p.s. speed to shoot any increase in tempo. Try traffic, a group of dancers, children playing. It can also be used to achieve comedy effects to depict normal movements as awkward and ridiculous. Try it on horse-races which will appear to be moving at terrific speed when shot at 8 f.p.s.

But how about slow-motion?

True slow-motion can only be achieved by using the "64" speed. Anything in between will give somewhat the same effect but will fall short of the real thing. A fast end-run shot at 32 f.p.s. is much superior than one shot at 16. A dramatic sequence at 32 is also more effective if a slow dreamy effect is desired — say when used for ballet. Shoot a train from below, at 8 f.p.s. and when projected the engine will seem to be bearing down at 100 miles per hour.

The "32" speed is useful also for a variety of effects. Shots made from a vehicle will appear smoother when shot at this higher speed; swift movements of animals and birds can be slowed down to a relatively normal speed and look entirely natural on the screen.

The essence however of this whole discussion, is to provoke the reader into some sort of experimental phase which will teach him more about the effects he can achieve with the variation of camera speeds. Try it yourself, keep notes, and it will take only a short while before you are completely aware of the potentialities of these variables.

Most fascinating of all is the time-lapse photography described above.

Try it and see.

BASIC MOVES

• Continued from Page 102

tirely different manner. Some would have done the whole sequence from a medium distance and let it go at that. Others would have omitted the long shot, and relied upon the close-up alone, and so on.

The camera has been relatively frozen, and not moved from the original position — (we assume here that filmers with three lenses, wide angle, normal and telephoto would shoot the sequence as described above). The three scenes then, are all made from one position, shifting the lenses to make the various shots. Other filmers with only one lens would have to shift the

camera since their point of view is limited with the single lens. But to all intents and purposes the camera is not considered mobile, and remains stationary for each shot.

II. The Camera Moves*:

Using the same subject and the same background, here's another way to shoot the sequence, with the little girl merely sitting in front of the house and not moving at all. Let us assume too, that the little dog is off by himself nearby.

Mount the camera on a baby carriage, small wagon, hood of a car, or any other mobile unit. Make the first long shot of the house, and as the camera begins to turn, move in slowly so that the shot changes from a long shot to a medium shot. With this movement, the house which formed a background for our friend Suzy becomes



smaller until attention is focused on the little girl who may be sitting there in a pensive way. As we move in closer, we pan slightly to the right, keeping the child in the finder, and at that moment, the pup comes into the frame from the right, and the child hugs her pet. We hold on this for a longer period of time because this is the important phase of this sequence: namely, we state that Suzy, who lives here, is a gentle and affectionate child who loves her dog.

The feeling of movement is most apparent in the last named method because the audience will more easily identify themselves with this kind of moving shot. They will become the camera. They will see the house and child from a distance and they will feel the tenderness of the child.

But the choice of shot rests entirely with the cameraman and it is he who will decide how to shoot the sequence.

• See "BASIC MOVES" Page 128

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BASIC MOVES

• Continued from Page 127

Perhaps a basic axiom can be submitted here: that a maximum of movement will tell the story better, smoother and in a more realistic manner.

III. Camera Moves and Subject Moves:

With this sequence, we change the thought slightly. We still maintain that Suzy is a sensitive child, but here comes the conflict. The dog is an affectionate fellow but he has two loves, little Suzy, and another hound nearby.

Shoot the sequence as described above. With Suzy on the left of the shot, and the dog entering the right, we see her hug him and we come in for a fairly close, "two-shot". After we hold this, we keep on grinding away, but at this point move backwards slowly until Suzy and her dog change to a medium shot. Suddenly the dog break away. The camera follows him, (and here we lose Suzy) as we pan to the right, and the sequence ends. Where has the dog gone, and why has he left his little mistress?

As an alternative, the camera should follow the dog for a short distance. Then, the cameraman should change his position so that he is behind the other dog, and should shoot the first dog as he trots up to his friend. When

both are face to face, the camera moves around and dollies in for a close-up.

Think of this whole sequence for a moment and try to visualize the beautiful movement and fluidity of this kind of thing. A lot of bother you say? Of course, but when you make a sequence like this, all in sharp focus and properly exposed there is nothing to equal the feeling of accomplishment and pride that should be a constant thing with any cameraman.

Besides, if more movement can be achieved it will be necessary to do less editing and cutting, and production of a better film will be almost automatic.

IV. Angle Shots:

The straight head-on shot is the dullest kind of thing to shoot, no matter what the subject. For this reason it is wise to consider the angle, before the sequence is made. Will a high angle shot show the essence of the shot, or would it be better to shoot from below? These are some of the questions which the filmer will have to ask himself before he makes a move to operate the camera — and the right choice will determine the kind of film he will have when the shooting is over.

So, think it over carefully and set aside the haphazard shooting we used as beginners.

That's the only way to make better films.

*An excellent aid to movement is the use of a Zoomar lens (reported in *Home Movies*, pg. 73 Feb. 1954 issue) having a variable focus from 1 inch to 3 inches and an aperture of F 2.8. Entire sequence can be shot with this lens from one position, as in example II.

PRE-PLANNING

• Continued from Page 103

shoot a sequence there, using Grandma too, of course, and include her young grandson, to show the second generation in an old environment.

Thus, if these things can all be tied into a simple package you will have something which grows more valuable as the years go by. And it won't be dull.

Some art stores sell a prepared sheet which contains a series of squares. These squares represent one movie sequence and can be used to make a rough sketch to indicate the specific scenes. (See illustration.) Although these sheets are used to plan TV sequences, they can be invaluable for planning your movies, no matter what the subject.

Now back to continuity, *before* we shoot.

A garden sequence with grandma does not have to be a complicated thing. Obviously we must have a long shot of the garden, so plan on this after the main action is photographed. Important thing is to capture the essence and the personality of Grandma and her young grandson. And here is a suggestion on how to do it.

1. Choose one section where Grandma's special flowers are located and make a semi-close up of these. Next shot include her hands working on the blooms, trimming the leaves and watering the flower bed. Move back for a medium shot and include her in the shot. Pan over to the left and have her grandson come up from the rear with a huge watering can or hose. This may add a little humor to the sequence and at the same time serve to point up the warm relationship between the two. Then show both hard at work on the flower bed.

Now let's take a sharp look at what we have photographed, (or planned to photograph). We have nothing earth-shaking. All we had to do is point the camera, use the correct exposure and that's all there was to it. But what have we got? A wonderful record of two people who mean a great deal to us, behaving in a natural manner. No self-conscious mugging here. In fact both were so absorbed by the work at hand that they are almost oblivious of the camera. We

• See "PRE-PLANNING" on Page 130

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PRE-PLANNING

• Continued from Page 128

have a natural record of things as they are, which will prove to be an invaluable record in the years to come. It's as simple as that.

2. Almost everyone has a small child. And almost everyone wants to keep a record of the happy years of growth and discovery which is part and parcel of the life of a youngster. How to do it without coming down to the level of the dull, ordinary movie record? A little planning with the planning sheet, or perhaps taking a few moments to dream up a logical scheme or plan of shooting will pay off in rich dividends later on.

Seems universal that most parents want to hang on to the present and remember their children as they were when very young; they appreciate especially the interesting ages between one and six, because after that most youngsters seem to change and become more sophisticated.

How to begin:

1. **The Ritual**: Most children seem to spend their time at the ritual of feeding, sleeping and bathing. Now why can't we take these three events and record them day by day, or week by week, to make a living record of our child?

Take feeding, for instance. You can begin your film with the feeding by bottle, work up to the spoon feeding, and end up with the remarkable per-

formance. (perhaps at the age of two) when your precious youngster feeds himself. This is the time for an iron will and complete calmness. It is also the time (traditional all over the world it seems) when our offspring will feed himself, the dog, the floor and make a holy mess besides. What better movie material can one ask for? Any feeding time at this stage of the game will contain all the elements of the drama — from fear, to avarice, to anger, to belligerence and finally defiance and then the complete breakdown of law and order into sheer barbarism. Think how hilarious a scene like this can be when cut into another, showing our youngster all dressed and clean, as contrasted to his appearance after a bout with the dinner bowl. Cecil DeMille could never equal it. In fact no one would ever believe him, even if he could.

2. **How to shoot it**: Arrange to place the youngster in a sunny spot so that a minimum of light is needed. In fact, it is a good idea to check the light with your meter to see that you have enough to get a decent exposure. If the light is coming in from one side only, it is a simple thing to hang a few plain white sheets on the dark side so that the light can be reflected into the dark area. Sometimes a mirror placed at the right angle can do wonders with this kind of lighting.

Anyone can shoot the ordinary head-on kind of sequences. Of course we will need these, but they should be few

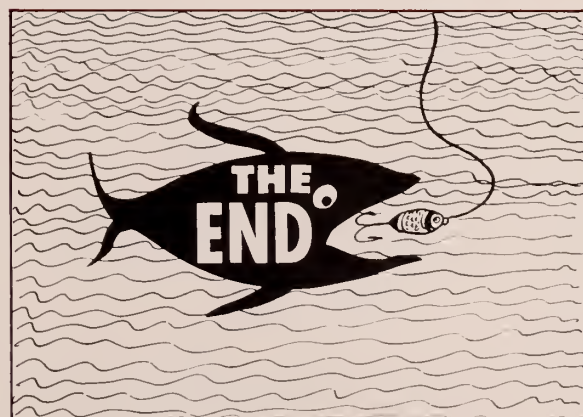
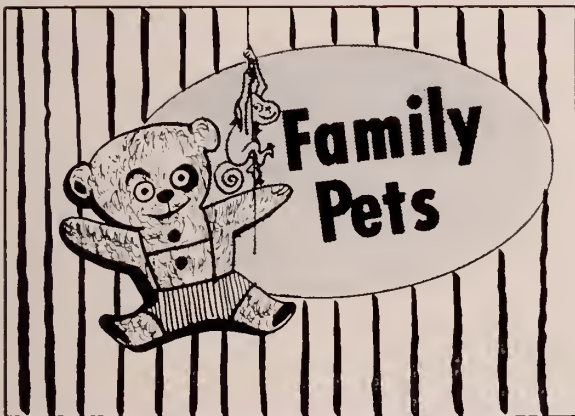
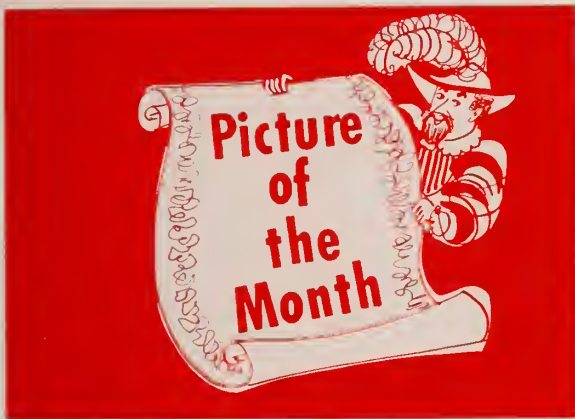
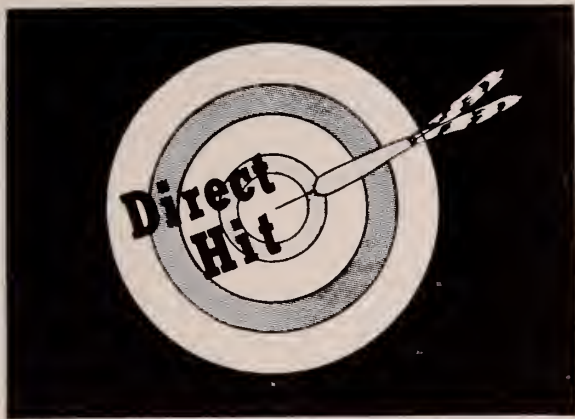
and far between. Try for the unique type of shots. Try one showing the entire face and nothing else. Be sure to measure the distance, and place the camera on a good sturdy tripod first, before you press the button. Make a few shots from above, with the aid of a step-ladder. The average stove-bolt will fit the tripod socket of your camera, and this bolt can be affixed on the top step of the ladder so that the camera can be placed at that point. This provides a wonderful vantage point for pictures of the child. You might try a few from below, but these will be rare since the tray of the high-chair prevents good shots from being made at this angle.

3. **Bathing Time**: Most children enjoy this, and it is the rare baby who is not smiling and gurgling when he is all wet and soapy. But he will react differently as he grows older and a record of this slowly-changing attitude is wonderful to behold if it is shot at the right time. The important thing is that the child is fixed in a certain environment, (feeding and bathing) and because of the lack of background detail, we can watch him grow and mature much more readily than if he is photographed with a variety of backgrounds. Consider this for a moment and see how logical it is. Perhaps an example to prove our point would not be remiss at this time.

4. **Measuring time**: Remember the mark on the wall where Dad marked the top of our heads? Remember the feeling of pride and accomplishment when we knew that we had grown a half inch or so between autumn and spring? Well, every youngster feels just as proud and just as keen about this ceremony. Locate a specific spot around the house where 2 three-foot rules can be nailed to a wall. This should have plenty of space for writing or painting the dates on the left or right of the rule, with room also at the top for the name each youngster. Then periodic checks are made with the marks placed on the wall, plus the date of the measurement. Think of the wonderful expressions of joy on these little faces when they are told that they have gained a solid inch. And think of the completely candid expressions you can get.

6. **First Day of School**: This can be the most pathetic kind of thing, and yet it can be a happy sequence too. Depends upon your own point of view. If you are a doting parent, then it will be a happy-sad kind of sequence. If you are more realistic, and more courageous than we are, perhaps you will make it rather grim, something like throwing a ten-year old into the water to *make* him learn to swim. Whatever you do, it is a wonderful opportunity for an honest record of your child.

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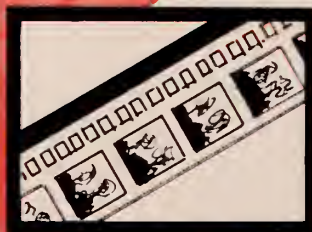


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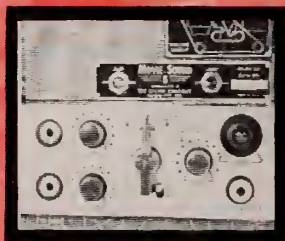
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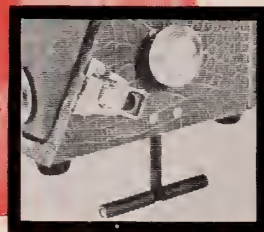
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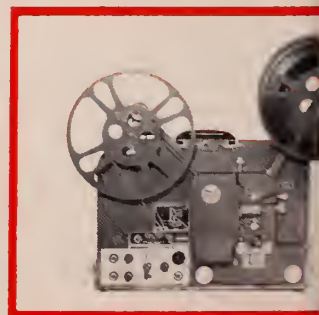
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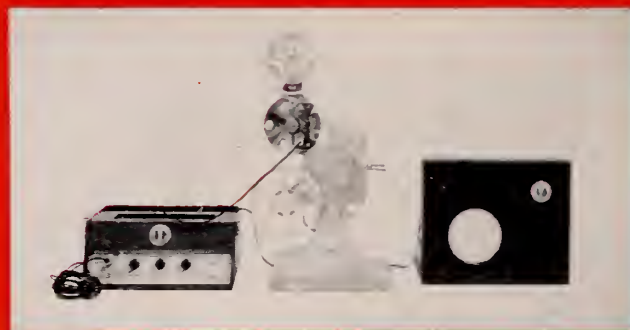
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Vol. XXI

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No. 4

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Cover Design by Marion Kyle

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CLUB VIEWS

The "Metro News" is a sharp little movie news sheet published in River Park, Chicago, for the benefit of members of the Metro Movie Club. According to their last issue this month has been a busy one for all of them.

For instance, Lawrence Spiller screened a 16mm color film on Germany, Switzerland and Italy. Les Schierholtz screened his; Andy Graham scolded members gently and confessed that there were some filmers there whom he had never met.

Then we saw a small item reporting that Graham and his friend George Ives had screened a sail-boat film which was shown for a full week at the National Boat Show.

There was another item about Margaret Conneely and her films "Safari" and "Wanted—A Grandmother" which were shown at the last meeting.

But on the last page of the "Metro News" we saw a significant little paragraph which should be read by everyone who wants to make better films. Here it is:

"... Vince Hunter, Bulletin Editor, pointed out that he enjoyed an interesting talk with a well known amateur ... this chap said that most of us cannot see the wood for the trees ... and are busy recording the things we see as they actually are." He went on to say that while the ordinary home movie was fine as a record, why don't filmers try to interpret what they see, rather than try to record on film the things around them. With motion pictures so flexible why can't we put on film that which we *feel*?"

Well it seems that Jean Cocteau has done a great deal about it; Norman McClaren has done it, up there in Canada at the National Film Board, and so have a score of others. Trouble with us is that we are getting a little too complacent and materialistic, and can't be bothered to do a little creative sweating.

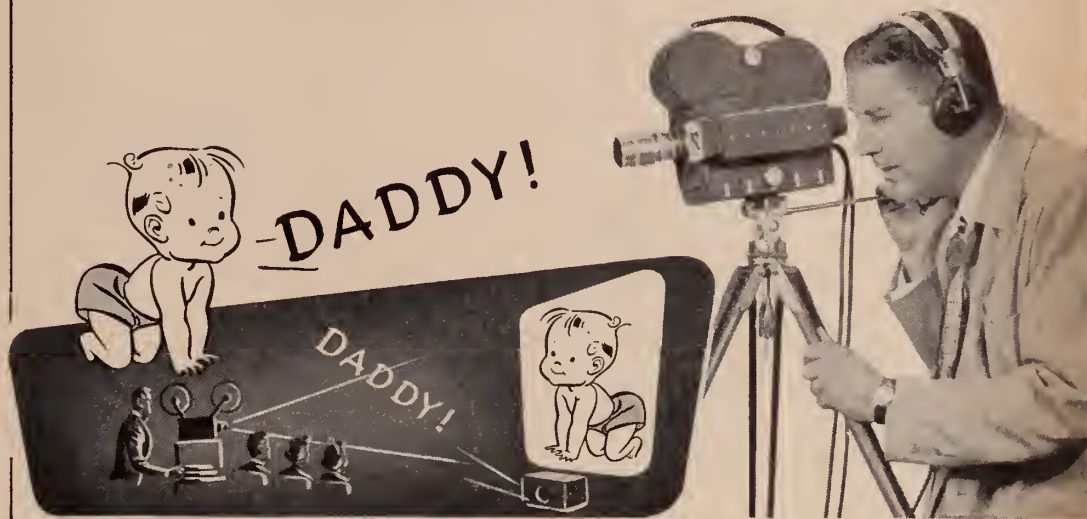
We knew a creative wig-maker once who was a very fine craftsman. He could make a wig which could pass as the real McCoy at four feet. When he went home at night he forgot his wig-making and began painting pictures *with human hair*.

That's right—human hair. First he made a rough sketch of the landscape or portrait he had in mind; then he coated a sheet of glass with a special glue, and then applied human hair, strand by strand until he had built up his picture.

When we saw his finished "paintings", they had all the range and

• See "CLUB VIEWS" Page 139

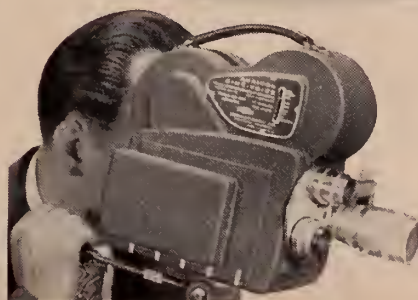
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3 SHORT SCRIPTS...

Literature Lesson

By FRED and CYNTHIA WILMOT

1. MS. Junior sprawled out on settee reading comic book.

2. MS. Father comes into room and sits down. Looks at Junior, then at book.

3. CU. Comic book cover—"Weird Comics", "Horror Comics" or some such.

4. CU. Father's face clouds up. speaks.

5. CU TITLE. "You should know better than to read that trash."

6. MS. Junior looks up as Father stalks across the room and plucks the comic out of his hand. Shakes finger at Junior.

7. CU TITLE. "My boy, when I was your age I was reading good literature. I'm going to teach you a lesson. Go up to bed."

8. MS. Junior leaves room looking crestfallen.

9. CU. Father looks stern and self-righteous.

10. MS. Father walks over to wastebasket and drops comic book into it. (pan up to bookshelf) where he picks up heavy book, sits down and opens it.

11. CU. Father looks slightly bor-

ed. Takes deep breath. Looks bored again. Looks up.

f 12. CU. Comic book in wastebasket.

13. MS. Dad looks around, then gets up and walks over to wastebasket and takes out comic book, opens it as he returns to chair.

14. Father reading comic book. His eyes widening as he reads. He looks behind him warily then returns gaze to book.

15. MS. Junior tiptoes down stairs and passes behind father as he passes through room. Father doesn't notice.

16. MS. Junior coming through kitchen door carrying glass of milk on tray.

17. CU. Father. petrified, reading book. Eyes staring.

18. MS. Junior trips and drops tray.

19. MS. Father leaps, screaming from the chair, then faints.

20. CU. Father stretched out on floor unconscious.

21. MS. Son fanning father with comic book. Turns around smiles and winks at camera.

22. CU. Come in for close up.

FADEOUT.

All's Fair

By J. M. SAUNDERS

This short drama may be filmed on a single roll. It requires a few characters, and almost no sets.

1. MS. Billy, a small boy wearing a cowboy outfit, is playing in his backyard.

2. MS. Billy's mother appears with a medicine bottle and a glass.

3. TITLE: "Time for your medicine. Billy."

4. MS. Billy hides.

5. CU. Mother pours some medicine into the glass.

7. CU. Billy's face. He looks disgusted.

8. MS. His mother pretends to drink the medicine. She smacks her lips.

9. CU. Billy's face. He isn't fooled.

10. CU. Billy's mother is annoyed. She looks stern.

11. TITLE: "Come on now, Billy."

12. LS. Billy reluctantly comes out of hiding. (Slowly).

13. MS. His mother hands Billy the glass of medicine.

14. CU. Billy drinks it, holding his nose and grimacing.

15. CU. Billy's mother.

16. TITLE: "Oh, it's not that bad."

17. MS. Billy holds out the glass for more.

18. CU. His mother is amazed. She shakes her head.

19. CU. Billy insists.

his mother pours some more medicine.

21. MS. Billy holds out the glass to her.

22. MS. With a look of surprise, his mother takes it.

23. CU. Billy draws his six-shooter, points it at her.

24. TITLE: "O. K. poddner. This one's on me. Drink it."

• See "SCRIPTS" on Page 140

CLUB VIEWS

• Continued from Page 137

beauty of a conventional oil painting, yet, *he did not color the hair*. Instead he chose various shades and blended them by locating them side by side. His best was a Dutch landscape containing all the delicate tones we are accustomed to see in a subject of this kind. Well, how did he do it? How could he get that particular shade of red and orange that makes a sunset? How did he manage to suggest reds and browns of an autumn landscape? He said it was really very simple. When he needed a certain pastel shade he fixed a multitude of hairs, of various shades, side by side, and when these were viewed at a distance, the color blended *in the eye of the viewer* and became the desired tone. Fantastic? Not at all. The celebrated French painter, Signac did it with paint, and our wig-maker (who had never heard of Signac — fact is, he couldn't even pronounce his name) — got the same effect with his own medium. But he found a rare process by trial and error.

If there is a moral here it is just this: that we can get a vast amount of pleasure attempting to do the unusual and at the same time, who knows, we may also discover a new effect, or a new technique, or perhaps a fresh approach never tried before.

But we are not trying to say that everyone with a camera should dash out and become an abstract artist immediately. We mean that the ordinary things and activities can be photographed in a new way, with a fresher approach. As Vince Hunter says — why not *interpret* instead of merely *recording*. And indeed why not?

Let's take that kid of yours — or even mine. Perhaps he's a unique kind of child who has a certain aura of authority and strength that sets him apart from the other children? Let us say that he can handle himself in any situation, and transmits this assurance to the group who are his friends. The other children *feel* this and follow him in whatever he wants to do — within reason. How come? Why is he like he is? What do the other children say about him, and what are their reasons for trusting him? There must be an answer and one would have to talk to his friends in order to find out. So instead of a record film of this child, why not a documentary about the boy, showing his characteristics of leadership?

We think that this is what Vince Hunter is trying to say and we are with him. We feel that the elusive something that makes a great film is simply this: that the cameraman must first understand what he wants to say,

and if he can then transmit his message, then he has done his job. After that, it doesn't matter who sees his film — that individual will understand and feel what the cameraman had in mind in the beginning. And in our opinion, this is what a work of art will do: it states the artist's message. It reaffirms what he had to say, perhaps centuries ago, and it transmits his feelings to us who see his work.

And we can do the same thing because ours is a medium which surmounts the tedious apprenticeship of the man who must work with paint and canvas. We have color which duplicates nature, and on occasion can even out-nature nature. We have films

which can record the multitude of tones and gradations from the faintest yellow to the most violent reds and purples. It is now only a matter of selection and interpretation. No matter what the subject — try it on film and see what happens. —H.P.

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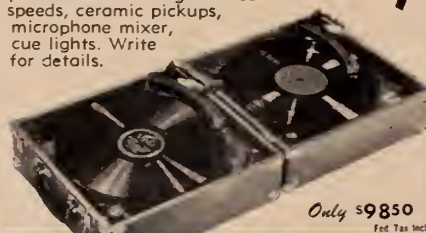
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in review

AN IDEA TAKES WINGS

Previewed by FILM WORLD, February 1954.
SPONSORED. Sound, color, 30 min. Rental, sale. (Free loan to industrial groups and service clubs.) Produced by Positive Productions.

Users: Industrial groups, service clubs, labor unions, church groups, and general adult audiences.

Content: Deals with the difficulties between three airlines in Miami, Fla., and how the problems were solved when a team from Moral Re-Armament visited the city. Sequences demonstrate the difficulties inside and between the National Air Lines, Eastern Air Lines, and Pan American World Airways. MRA brings a musical, "Jotham Valley," to the city, and team members make various speeches, emphasizing the essentials of MRA: absolute honesty, purity, unselfishness, and love, with direction from God. Instances in which MRA helped individuals and the airlines are shown. Books are printed, and the pilots spread the idea in 23 different countries. When a bus strike cripples Miami, MRA is asked to help, and a new contract is quickly signed. At Mackinac Island, Mich., people from all over the world come to meet with the idea of MRA. Various speeches from the airlines executives and other workers tell how MRA helped them. The conclusion points out that mankind's task is to unite humanity and that no better way is possible than to apply the principles of MRA.

Comment: Perhaps too many speeches have been included, without proper identification or importance of the speakers, in this over-long film. MRA is not mentioned until the film is well underway. What MRA stands for is then explained, but the organization itself, who is behind it, is never explained. The MRA principles are certainly to be commended.

Distributor: Films of Moral Re-Armament, 833 S. Flower St., Los Angeles 17.

THE LIVING CITY

Previewed by FILM WORLD, February 1954.
EDUCATIONAL. Sound, 24 min., b&w. Rental, sale. Collaborator: Miles Colean, author of "Renewing Our Cities." Produced by EBF in cooperation with Twentieth Century Fund.

Users: College sociology, civic groups, and general adult audiences.

Content: Explains city growth, decay, and renewal; demonstrates civic attitudes; and illustrates renewal steps taken by various cities.

Introductory sequences show construction work in progress on the fringes of slum areas, and close-up views of slums are shown. It is explained that introduction of steam in industrial development caused power to be centered in one location; therefore the workers have to live near these centers. This caused growth of cities with a concentration of people and tall buildings. A drawing shows that slums surround a business district, better residential areas surround the slums, and suburbs stretch beyond the residential area. A businessman who lives in the residential section explains that there are space, good schools, and cleanliness in this neighborhood. However, he has to drive through heavy traffic for 45 minutes to reach his work. Tension of driving upsets him. He is shown with other executives who are trying to solve their transportation of product problem. He suggests they move their business away from the city and take their tax-paying with them. A housewife explains that her neighborhood has degenerated and her son gets into trouble because there are no playgrounds. In the slum area, a Negro girl is shown playing with other children in a dirty alley. A city planning executive explains that the renewal step breaks down in city development for various reasons: buildings are put up in the suburb areas where land is cheap; slum land is fantastically priced. When a city tries to buy slum land, it is unable to locate owners; slum dwellers themselves find the location convenient or a home tie. People in high-pay brackets live in suburbs and pay their taxes there, making the city where they earn their money a loser in money for improvements. In Baltimore, it is shown how courts helped to force landlords and tenants to improve their slum dwellings. In Pittsburgh, improvement began when industry smoke was controlled. In Philadelphia and Chicago, old buildings are torn down and new ones built. In Los Angeles, the problem of traffic was partially alleviated by construction of freeways. The conclusion offers suggestions for renewal, emphasizing that cities are what we make them.

Comment: An impressive presentation of one of our major problems today, the film urges individual responsibility and action. The appeal is both intellectual and emotional, giving both statistics and demonstration.

Distributor: Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

SCRIPTS

• Continued from Page 138

Eat and Grow Slim

1. MS. Mother and Dad sitting in living room. Both reading.

2. CU. Over mother's shoulder shows delicious food recipe picture in magazine.

3. CU. Mother looks at picture and licks lips. Then gets idea.

4. MS. Mother gets up and leaves room. Dad looks up and speaks.

5. CU. TITLITE: "What's wrong, dear?"

6. MS. Mother looks back and speaks.

7. CU. TITLE: "I just saw a delicious picture and it made me hungry. I'm going out and make a dagwood."

8. MS. Dad walks over and picks up mother's magazine. Looks at magazine and he licks his lips.

9. MS. Mother at kitchen table with sandwich fixings, making dagwood.

10. MS. Dad comes into kitchen and stands leaning against counter watching mother and licking his lips.

11. MS. Mother goes to refrigerator and takes out milk.

12. CU. Dad looks hungry and in-

terested, suddenly arch as he gets an idea.

13. MS. Mother pours out glass of milk at table as Dad leaves room.

14. MS. Mother is settling herself at table to dig in as Dad comes through kitchen door carrying magazine. He speaks to mother dramatically.

15. CU. TITLE: "Don't touch that sandwich, dear, it's dynamite."

16. CU. Mother raising sandwich to lips with blissful smile, halts action.

17. MS. Dad walks over to Mother and shows her article in magazine.

18. CU. Magazine, showing article on reducing.

19. MS. Father taps magazine and points to Mother's hips.

20. MS. Mother looks at magazine, thoughtfully runs hand over hips.

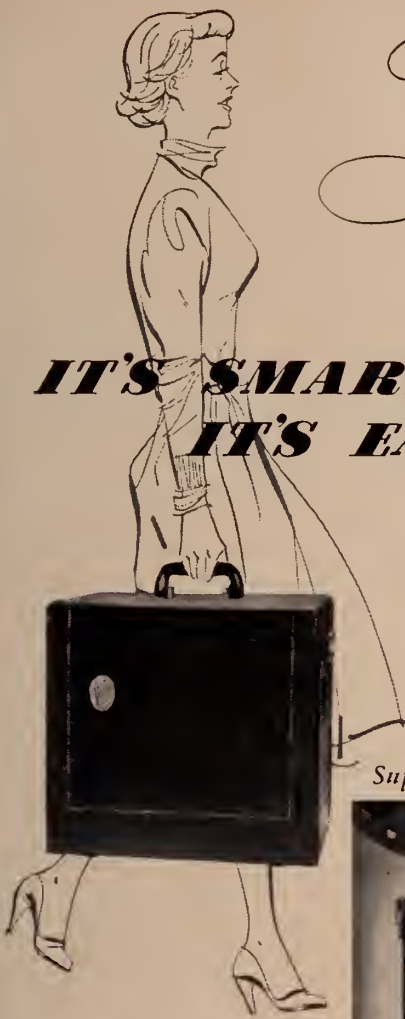
21. CU. Father looks anxious.

22. MS. Mother makes up mind. Goes to refrigerator and takes out tomato juice and pours glass.

23. MS. As mother drinks juice, Dad settles down at table takes big bite out of sandwich and gulps milk.

24. CU. Father with blissful contented smile as he munches sandwich.

FADEOUT.

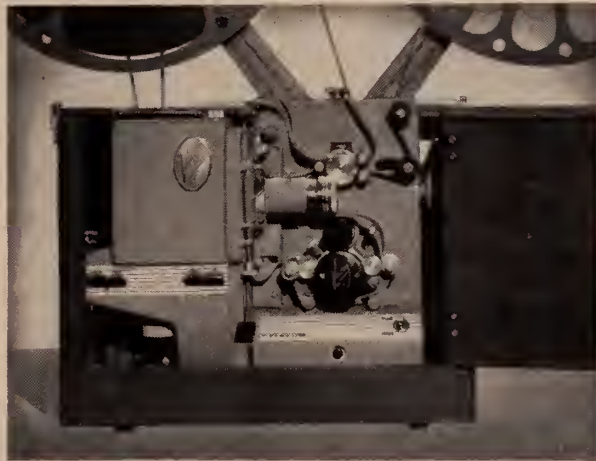


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The Family

All too often amateurs line up the family like a police lineup and fire away. The result? You know it well. We all recognize the "still shot on movie film". It's dead, and more important, it's uninteresting.

Instead of this, try filming the family doing things. Maybe some example would illustrate my point. For example, take a shot of grandpa and the baby. How would it be if grandpa took the baby on his lap and read a story to it? Or what about having him play on the floor with the baby's toys. This will add zest to your films and they will seem to be alive. That's important.

Rather than just shoot Aunt Lily standing beside the fence, give a little thought to the scene. What about



a tour through your backyard with Aunt Lily. Let her pick a few flowers and look at the pansies.

In every sequence give your actors—and they are actors no matter how personal or friendly they may be to you—give them something to do. Make their actions natural. Make the actions fit their character. For example, you would not find grandmother in the workshop watching the power grinder roar, but there is nothing unreal in a shot of her helping mother wash dishes or just a shot of her reading the paper.

If you do give a little thought to your sequences of people, you'll find these scenes begin to come alive and sparkle. That's what you are after.

—Leonard Elliot,
Chicago

MOVIE IDEAS

America

With all this talk about Communism and Iron Curtain it's time Americans re-affirmed their faith. Yea, I know, flag-waving is out of season, but we need some flag-waving today.

I did some flag-waving recently, and I was amazed at the things which it did for me. It gave me a new lease on America. It happened this way:

I began to wonder just what America had to offer a man. I decided to find out. Obviously, I couldn't travel the length and breadth of our land. I am a salaried employee and both the money and time were out of the question, but I could see what it meant in my town.

I began by looking into private enterprise. I wanted to see how low a man could start and how long he had to stay at that spot. I filmed people sweeping and interviewed men who were vice-presidents . . . but not too proud to remember back to the days when they were pushing the same brooms.

Then, I shifted my viewpoint. I covered the parks; watching the children play and the old folks bask, unafraid. I watched the police, amused by the antics of the crowds, not hardened by their screams. I watched the newsboys selling papers, and I saw the



people choose the paper they wanted to read from a huge stack of papers with all kinds of philosophy.

I watched a man buy a car and saw another one sell his without a "state" permit. I saw a man quit his job without a permit. I saw a woman buying groceries and I saw her choosing both her favorite store and her favorite brands: not being forced to go to

a government store and buy government foods with coupons. I saw this woman purchase as much food as she wished or as much as she had money to pay for and not buy only what the government told her to buy.

I watched people of all faiths go into their places of worship. I saw union men striking in front of a plant and I saw the employer. I saw no one force either to do things the government wanted.

I have not filmed all these things yet. Originally my project was to be a small one, but after I saw these things I knew that I had a long film to produce. I wonder if other readers have had the same thoughts? If they have I'd like to hear from them for I feel this can be a good film. It could be a film which all cameramen in America could cooperate upon as a national project. Why not? Why not America in your town?

—Dale McBride,
Oak Ridge, Tenn.
* * *

Bored

Ever been bored? It's the world's most horrible punishment. There's . . . well there's nothing to do! No matter what you think of it, the job is not interesting. One day when I was bored when the lawn stared me in the face and I refused to mow it—I decided to do a film on boredom.

Sounds like an idiotic idea? You could be right, but believe me I've never had so much fun on a film before in my life.

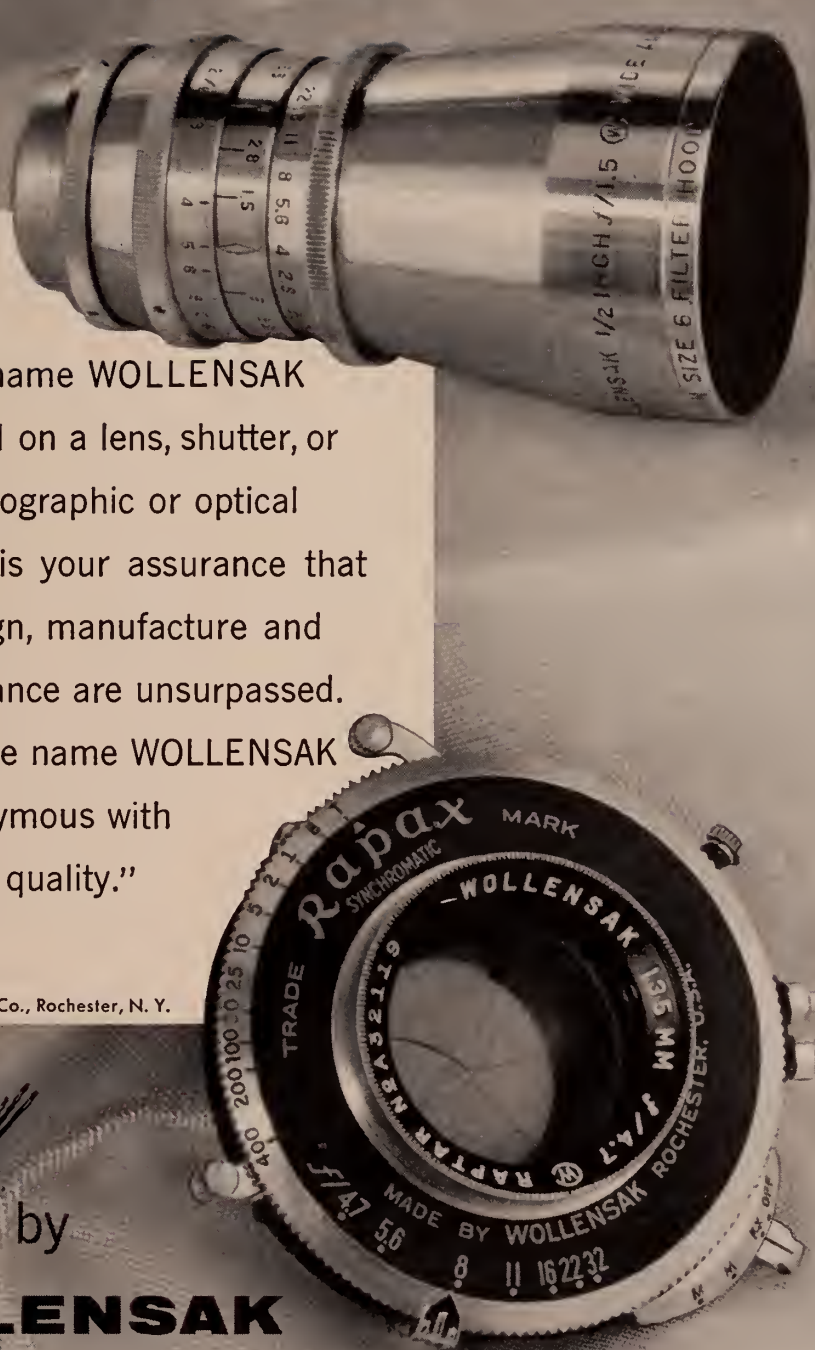
I didn't try to explain boredom. Instead, I tried to show it in action and let my viewers draw their own conclusions as to its meaning. I did this by making most of the film very candid.

I showed my wife with nothing to do. I showed her knitting, but being unhappy with the experience. I showed my dog napping, but not even happy with his nap, and I showed my child playing aimlessly with first one toy then another.

I moved my camera onto the streets of town. I showed a man bored by the wait for the bus, and I showed a woman bored with window shopping.

All through the story I tried to get

• See "IDEAS" on Page 168



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Amsterdam, often called the Venice of the North, is truly the heart of Holland. While there, try to capture the spirit of the country which has been known for centuries as the haven for refugees fleeing from oppression. Traditionally conservative, the solid Dutch have spread their democratic influence all over the world.

By S. J. LICATA and
TONY LATONA

AMSTERDAM

ONE DAY a hunter and a fisherman were walking through the swamps East of the mouth of the river Amstel. Legend says that a silvery heron alighted before them and begged them to settle on this hopeless mire. Greatly surprised, the two men did as they were asked and their cabins became the first in the settlement of Aemstelredamme.

This is only a legend and legends are but colorful flights of fancy. But the city that exists today as Amsterdam is by no means a flight of fancy, although just as colorful. This "Venice of the North" as it was known, could come from any story book. Here you will find many pleasant days roaming among the quaint canals with their step-gabled houses and their leaning fronts. There, gaily painted buildings and historic land-

marks will leave you with many pleasant movies, to be enjoyed for years to come.

Let's take a photographic look at this the "Heart of Holland". For the reader's convenience we have divided the places of interest and the places worth visiting into three days. This will include morning and afternoon shooting and time out for lunch.

Our first morning's shooting starts at the Royal Palace located in the heart of the city on the Dam Square. The Palace, designed by Jacob van Campen, was the town hall prior to 1808. In that year Louis Napoleon had it changed to a palace. Most of your pictures will have to be taken from across the square because of the Palace's width. You can make use of the shrubbery in the park on the East side of the square to block out

the traffic in the foreground of this long shot.

Activities in the square enable you to capture the feel and the traditions that have taken place for many years on this very spot. Among these are: small stalls, selling souvenirs of Amsterdam; artists, entertaining the crowd with their work; and the 200-year-old puppet shows. A camera set high enough to avoid the heads of the crowd will record this as a cartoon sequence for inclusion in your Amsterdam film, but it would be advisable to ask permission before doing so. The admission fee at these events is a tip in a hat that is passed among the spectators.

Any tram going North on Damrak street will bring you to the Central Station and Prins Hendrikkade. Cross East over the bridge, follow along the canal past St. Nicholas Church to the Tower of Weepers. This name is derived from the old legend of the tears that were shed on this spot by

• See "AMSTERDAM" on Page 152

**A Home Movies
Travelogue**

a slow boat

By

JULIUS SMITH

Illustrated by MARION KYLE

A short script which can be made on 200 feet of film. Props are simple and situations are well within the realm of any serious amateur. Note that script contains provisions for two kinds of treatment. It can be made as a SOUND film, or it can be shot SILENT. Take your choice.

Set: Night:

Interior of a small restaurant, showing tables grouped around a small bar. A few well-dressed customers are sitting at the bar. A man and a woman are sitting at one table at far right.

Camera 1.

Joe: He is a young man, about 25 years old. He is at the left of the set, (man and woman at right) and he has a thoughtful expression on his face as he thinks of the past.

Title or Dialog:

"I sat at this time-stained table just two years ago . . . remember Joe? And I could have gone to China . . . on a slow boat, the man said . . . but I didn't have the dough . . . instead what did I do? And maybe it's all for the best . . . or is it . . . ?"

"But if I hang around here any longer I'll miss my train . . ."

Camera 2.

Close-up of suburban train-conductor calling departure of trains.

Title or Dialog:

"Next train for Pomona, San Fernando and Chino . . ."

Camera 3.

Joe: (Reacts to train announcement, but shrugs his shoulder and continues to drink his coffee. He looks over to the right and checks his coat* which is hung on a rack near the entrance.) (Camera pans with him, and we see a nervous young man come in, remove his own coat* and sit down at the bar.) (Both coats are exactly the same.)

Camera 4.

MLS: Joe at right and view of bar at left showing customers at bar and young man at far end.

Camera 5.

CU Joe: (musing).

Title or Dialog:

" . . . that guy's got the same kind of trench coat that I have . . . better watch it . . . he might take mine . . ."



"Hey! . . . my coat . . . Come back here." He got up and followed the young man as he ran out the door.

Camera 6.

Camera moves back to medium distance. Joe gets up, walks to phone booth to right of clothes rack and enters cubicle.

Camera 7.

CU: Joe dialing number; waits a few moments and then talks into mouthpiece:

Title or Dialog:

"Honey . . . this is Joe . . . yeah . . . yeah . . . missed my train . . . I'll be home on the next one . . . uh huh about an hour . . . G'bye . . ."

Camera 8.

MLS: Joe exits booth and walks back to his seat at the table. We see him in left profile as he turns again to the right and glances at his coat on the rack.

MLS: Camera holds on Joe and we see the entire room. As Joe glances at his coat, the young man who has arrived a few moments ago, gets up from the bar and picks up coat on the rack, and exits at right.

Camera 9.

Joe: **MLS.**

Title or Dialog:

"Hey . . . my coat . . . come back here . . . hey . . ."

Camera 10.

Camera holds on Joe as he gets up,

runs after young man and disappears outside.

Camera 11.

Street: **MLS.**

Joe, standing stock still, tense, looks



this way and that for the man with his trench coat. (He is wearing the stranger's coat). As he turns to the left he sees the stranger darting into a subway entrance. He follows.

Note: The shots which follow must be short and fast. When cutting film be especially sure to cut so that the tempo is increased, in keeping with

• See "BOAT TO CHINO" on Page 161

Basic Editing

By ARTHUR MARBLE

WHEN Edwin S. Porter, one of Edison's first cameramen, began rummaging through the famous inventor's old stack of films, he started something—the art of telling a story on film. Starting with some odd footage on fire department activities, Porter made some new shots, resulting in a story of a mother and child being rescued from a burning building. While Porter's making of a film story from previously shot footage was a new departure, the most important implication of the whole procedure was the fact that *the meaning of a motion picture shot was not essentially a self-contained unit, but could be entirely dependent upon the joining of shots together.*

As early as 1928, Pudovkin, the director, came to the conclusion that the building of a film continuity, through selecting, timing and arranging, was the greatest single creative act in film making.

In his first great story film "The Great Train Robbery", Porter built upon his first ideas, including the principle of parallel action, cutting to one scene of activity and back again at will, keeping the spectator interested and building suspense. A dozen years later D. W. Griffith used four streams of parallel action to make "The Birth of a Nation" one of the most powerful film dramas up to that time.

But Porter and Griffith had widely different reasons for cutting action into small bits. Porter's main reason for cutting from one bit of action was because he couldn't get all the action into one shot; Griffith's scene shifts were not so much for physical convenience but to emphasize some dramatic idea. For example, Griffith's famous innovation — the close-up — was used to call attention to some detail that might otherwise be overlooked.

Modern editing has been built upon Griffith's first principles — that a film story is built upon the cumulative effect of many small details that have been wisely selected by the director. Emphasized too, was the importance of expertly timing the clips. In cutting "The Birth of a Nation" Griffith knew that one of the best ways of increasing audience suspense was, as the action grew more exciting, gradually to shorten each scene. So it is that toward the end of the master chase scene, many of the shots

• See "EDITING" on Page 149



"Congratulations Big Mouth," I said

SHOOTIN' MATCH

By CARL KOHLER

MONEY never fails to catch my eye. And here was the wife, with handfulls of the lovely, crisp stuff (counting it carefully and wearing a very smug expression.) I almost broke my neck doing a double take and screeched to a halt.

"Well, well, well!" I babbled enthusiastically. "What do we have here, little one?"

"I have some money," she growled without looking up. Her fingers tightening about the bills.

I perched on the edge of her chair and ruffled her hairdo affectionately. It occurred to me that I really ought to pay her a little more attention. This seemed as good a time as any to begin.

"Get those inkstained mitts outa my hair," she rasped, irritably. "Besides, you're breathing all over the money."

"Your Woman's Club installed a roulette table?" I inquired with a pleasant smile. "I always said you are the luckiest girl I ever knew."

She eyed me grimly.

"Listen, you poor man's Perelman. I earned every penny of this twenty dollars. And, furthermore, I earned it with a camera. Which is more than you can say you have done, Mac."

"Camera?" I murmured smoothly.

"Yeah, camera!" she snapped. "I shot the installation of incoming officers at our last Club meeting and they bought the film." She suddenly smiled ven-

• See "SHOOTIN' MATCH" on Page 149

"O.K. wise guy," she said cunningly. "We'll both make a film to be sold for the best price. Winner take all — and breakfast in bed for a month."



LENSES

By AUSTIN EDWIN

THIS is *not* going to be a mathematical exercise on focal lengths, circle of confusion, aberrations or any of the optical problems, so dear to the hearts of the experts.

This *is* going to be a detailed discussion of lenses for you and I, and will delve into the choice of a good lens, how to use it and take care of it, and how to make the best of what we have right now.

Let's start with the standard lens supplied with the camera.

If you have an 8mm job, then the glass you have is an F 3.5, F 2.5 or even an F 4.5, (if your camera is an old one). This does not mean that the old F 4.5 job is inferior to the spanking new F 2.0 or F 2.5. Not at all. The old F 4.5 is just as good as the F. 2.0 *at the same opening*. Say that you have closed down the F 2.0 to F' 16, and then stopped down the the F 4.5 to F16 also; then we hold that the results will be exactly the same in either case, with either lens.

It's a fact.

The only thing the newer lens can offer, is speed, naturally and since filmers are demanding greater speed,



that is why the good old F 4.5 has fallen into disrepute. And this is a pity because lens formulae rarely change, and as we stated before, both deliver the goods as far as sharpness and definition is concerned, in the majority of cases.

But the "majority of cases" is a phrase which does not cover every-

• See "LENSES" on Page 169



By DOW GARLOCK

(Part V)

(Continued from March Issue)

NOTE: Illustrations for Part V and the conclusion of Part V in this issue, will be found at the end of this portion on "MUSIC", on pages 164-165-166.

all means follow the dictates of the picture.

Symphonic works also provide a great deal of thematic material in varied mood and musical treatments that can be applied advantageously to characters, scenes (of thematic quality) or plot situations. This reoccurring thematic material also lends itself admirably to intercutting,—particularly for the extension of material or for change of mood within a sequence.

Last month I suggested that Main Title music be used to fit the character of the picture and as a means of 'setting the mood' for the picture to follow. In this regard let me add that you should not go to extremes in carrying out this *mood* characteristic in the Main Title. Since there has been nothing pictorial to establish a mood characteristic, mood music used in this manner is usually lighter in character and is used only to establish the *general character*, saving the more pointed musical treatment for the picture. Where the picture is of such a type that *mood music* is not suited for Main Title usage, most amateurs hunt frantically for something of the Fanfare or Grand Entry type with which to start their picture. I would suggest that you not try to overwhelm your audience with a Main Title. If your picture is good it will not need this type of an introduction to establish its worth. If it is not so good, such a bombastic opening only serves to add to the let down when the picture is presented. We naturally want to get our picture off to a good start and the use of a BIG opening for the Main Title is good showmanship and accepted practice. However, after the BIG opening for the first (and possibly second) title card, relax the character of the music to something of good full bodied harmony with a sweeping, free

When the beginning of the 2nd (connecting) strain is used to supplant the cadence (ending) of the 1st strain, a better effect of continuity is obtained if the 2nd strain begins with the tonic (key note) harmony of the composition and the melody also begins with the key note. Where this is not the case, pickup notes (as used in Figure 5) leading into the 2nd strain is a preferred procedure. Figure 7 illustrates this method wherein the pickup notes for the 2nd (connecting) strain are used in the bar *before* the cadence of the first strain.

'Joining' cuts can also be made at many intermediate points where the melody of the 1st connecting phrase joins *naturally* with the melody of the next phrase. In Figure 8 this is illustrated by a number of 'cuts' between phrases from "Jeanie" and "Mocking Bird". By this example I am not suggesting that this method of cutting be used as a basic procedure. Rather it is used to illustrate the infinite variety of possible cuts that can be made and still conform to basic melodic and musical principles. In the illustration, "Jeanie" will be designated by the letter J and "Mocking Bird" by the letter M. These will also be combined with the phrase letter and number in this manner, J-A-1, etc. Reference to Figures 3 and 4 will show the source of the material from which the following 'cut version' was devised.

As I have stated previously, suitable symphonic works offer several advantages in scoring. The works of a single composer, or better still, a single composition usually provides a uniformity in orchestral treatment that gives a desirable musical balance. However, if the pictorial material demands varied orchestral treatment, by

• See "MUSIC" on Page 164

"HIT 'EM TWICE"

*to sell wedding pictures--
says Joe Alea*

By HARTLEY THOMAS



Joe Alea (top) is a double threat man. Here he is with his Bolex movie camera and his speed graphic, completely equipped to make movies and stills — all at the same time. Says it pays, too.

HERE it is the end of March, (at press time) and already we have a few excellent ideas for covering weddings. One of the best comes from Joe Alea, an enterprising cameraman living in a small community in Connecticut.

Seems that Joe makes movies and stills simultaneously when he covers his wedding assignments, and according to him . . . "I have to turn business away." And all this due to the ingenious bracket which he designed. (See illustration)

Both cameras are set for action, with the Bolex camera clamped to the speed graphic. After that it's a simple matter to shoot movies and stills, depending upon the action at the moment.

However, price has something to do with Alea's success.

"We charge \$95 for a complete record," said Joe. "and this includes 100 feet of movie film with a matte paper-

board screen, plus twelve 8x10 stills in mounts. And this combination is a wonderful sales getter."

He said that he starts on his wedding assignments with one film pack, 12 flashbulbs and both cameras. If the light is good, he uses 100 ft. Kodachrome daylight. If not he uses Super XX.

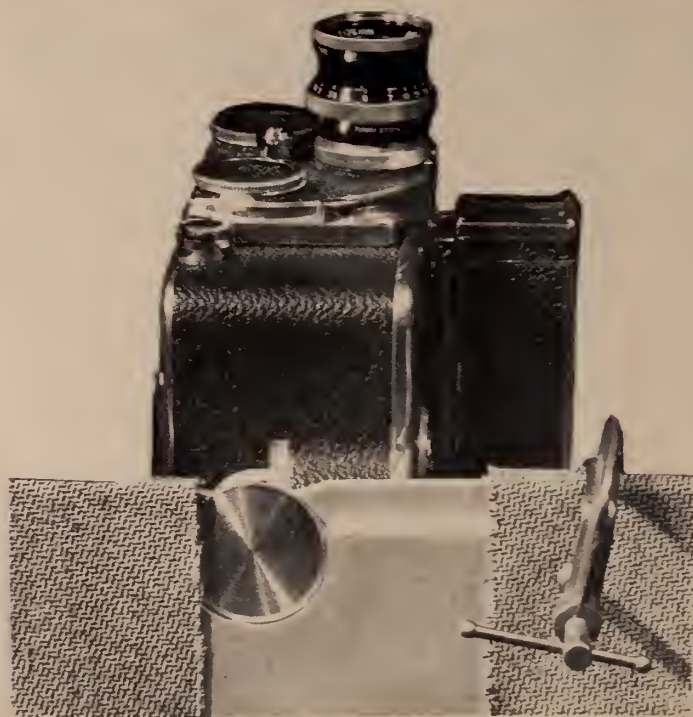
He has 6 used projectors which he rents to newlyweds at \$1.50 per week, and he claims that he sells many new projectors since most couples feel the need for a machine, especially when they consider recording the growth of their children.

Alea says that he does not own a studio, nor does he do any advertising of any sort, yet he has to turn them away. He claims that his success is due only to the movie-still combination which he can offer at such a low price.

"Another use of the combination is this," said Alea. "A still can be made and continued on movie film.

• See "HIT 'EM TWICE" on Page 170

The connecting bracket, (bottom) used by Alea to affix Bolex to still camera will be marketed shortly. Unit consists of base and clamps. See article for details.



BASIC EDITING

• Continued from Page 146

are little more than flashes on the screen. The cumulative effect of dynamic cutting, as in this film, can produce a terrific impact upon an audience.

Let us see how Griffith's idea of constructive editing can be applied to a simple film sequence. Suppose that our task is to show on the film the drop of a child from a ten story building. Here are the shots that might be made of this event.

1. The child is filmed falling from a window with a net (without showing the net).

2. The child is filmed falling to the earth from a low level.

3. The two pieces of film are joined together giving the impression of an actual fall. In dramatic art, such editing is no more a trick than having the space of several years divide act one and act two on the stage.

How important constructive editing can be in story telling has been demonstrated by some of the early Russian directors, including Pudovkin and Kuleshov.

The following experiment, cited by them, was most revealing:

Shot 1. A smiling actor.

Shot 2. A pistol.

Shot 3. The actor, now frightened.

The total impression of these scenes would be that the actor was cowardly. Now rearrange the shots.

Shot 1. A frightened actor.

Shot 2. A pistol.

Shot 3. The actor, smiling.

These scenes add up to the impression that the actor was a brave man.

Griffith used the action of actors to build up his narrative, while Pudovkin used a series of small details. Pudovkin tells something of his editing methods in describing the scene in the film "Mother", just before the son leaves prison:

"I tried to affect the spectators not by the psychological performance of an actor, but by the plastic synthesis through editing. The son sits in prison. Suddenly, passed to him surreptitiously, he receives a note that next day he is to be set free. The problem was the expression, filmically, of his joy. The photographing of the face, lighted up with joy, would have been flat and void of effect. I show, therefore, the nervous play of his hands and a big close-up of the lower half of his face, the coyness of his smile. These shots I cut in with other and varied material shots of a brook, swollen with the rapid flow of spring, of the play of sunlight broken on the water, birds splashing in the village pond, and finally, a laughing child. By the junction of these components

our expression of prisoner's joy takes shape."

Those amateurs who are still dealing mostly with silent films have certain advantages over those who are working with sound. Silent films give a wider latitude for experimentation in editing. Certain elements of cutting have remained the same since the days of Griffith, such as the use of long, medium, and close shots to introduce or to examine a subject in greater detail.

While the coming of sound deprived the camera of much of its flexibility, there were many advantages brought to the art of story-telling. With sound, more drama could be packed into less time, and there were more natural ways of bridging time and space. Above all, with part of the narrative depending upon sound, more of the cutting had to be done earlier in the production. Actually, the writer became increasingly important as more and more films necessarily had to be based on scripts. Where "The Birth of the Nation" was partly shot "off the cuff", practically all major sound productions now follow closely a shooting script.

It is quite apparent that the editing of a silent film that is "shot off the cuff" is quite a different proposition from editing a sound film that has closely followed a shooting script.

Perhaps more than any other, the documentary film producer is completely in charge of making his film. In fact, most of our best documentaries, such as "The Louisiana Story" are chiefly the reflection of a single mind. Actually, in a documentary the processes of direction and editing are like opposite sides of the same coin. The wise documentary producer will do as much of his editing in the "script-writing" stage as possible. In his excellent book, "Documentary Film", Paul Rotha underscores this point.

"Not until you come to cut do you realize the importance of correct analysis during camerawork and the need for preliminary observation. For unless your material has been understood from the inside, you cannot hope to bring it alive. No amount of cutting, short or otherwise, will give movement to shots in which movement does not already exist. No skill of cross-reference will add poetic imagery to your sequence if you have been unaware of your images during shooting. Your film is given life on the cutting-bench, but you cannot create life unless the necessary raw stuff is to hand. Cutting is not confined to the cutting-room alone. Cutting must be present all through the stages of production, script, photography and approach to natural material, finally

to take concrete form as the sound is added."

Far from being simple, film editing is a highly challenging work. Every type of motion picture — drama, comedy, documentary, educational — has its own particular methods of editing that have been developed through the years by the leaders in each particular field. The prospective film maker would do well to study the successful methods of the special type of film he hopes to make. Then his own special contributions will be based on something more than guesswork.

From our brief study of film editing, it is apparent that not only is editing the foundation of film art, but the attitude of the editor should go through every stage of production, from the original story idea, script writing, photography, to final cutting. The ideal script writer is also a master editor and the producer-amateur or professional — who is fortunate enough to develop carefully edited scripts will find that the completed film is much nearer his original dream.

SHOOTIN' MATCH

• Continued from Page 146

omously. "Looks like I'm getting way ahead of you, doesn't it, Buster! And don't try to convince me that you aren't envious because it's written all over your face!"

I struggled for a dead-pan expression.

"Envious? Me?" I managed a somewhat hollow chuckle. "Why, sweetheart, I can outshoot and outsell anything you film, any day of the week. The idea, as a project, just hadn't occurred to me — what with my serious studies of cinematography in its more creative forms."

This broke her up completely.

"What's so funny?" I asked biting my lip.

"Ah sour grapes!" she trilled merrily.

A little blase snideness, I decided, might do the trick. Shatter that veneer of unstable feminine confidence. I folded my arms and smiled knowingly at the ceiling.

"Why, if I were to apply myself," I said half-aloud, "I imagine I could get double the amount you're capable of making with the camera."

"Wanna bet?" she demanded.

I threw back my head and let the most amused chortle I could chort roll musically from my big, fat mouth. "Why, certainly!" I agreed.

"Okay, wise guy!" she said thoughtfully. "We'll each make one film to be sold for as much as they will bring. Winner take all — and gets breakfast in bed for a month. Okay?"

"Well . . ." I hesitated. Just like

• Continued on Page 151

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Let's go

SHOPPING

New 16mm Turret Camera

A new Bell & Howell 16mm magazine load motion picture camera with a three-lens turret was announced today.

The new camera, called the 200-TA Auto Master, completes the company's line of 16mm magazine cameras, and except for the turret, the Auto Master has the same body as the 200 Auto Load and 200-T Twin Auto Load.

The camera has important performance features:

With the positive viewfinders, you get *exactly* what you see. The viewfinder objectives, which ride with the lenses on the turret, assure speed in switching from normal to distance to close-up shots in the midst of action.



For precision work a film plane mark engraved on the side of the camera permits accurate measurement of critical focusing distances for close-ups.

The five film speeds (16, 24, 32, 48 and 64 frames per second) are each individually calibrated and complete winding of the 12½ foot film run can be accomplished without removing the hand from the key.

The new camera has a three-position starting button for normal operation, continuous run and single frame exposure.

Available now from Bell & Howell dealers, the 200-TA Auto Master retails for \$264.95 (including Federal Excise Tax) with a 1" f/2.5 lens. It may also be purchased with a standard 1" f/1.9 or 1" f/1.4 lens. Wide angle and telephoto lenses are available.

Like all Bell & Howell cameras, it is covered by the company's regular lifetime guarantee.

New Colortran Converters

Natural Lighting Corporation of 612 West Elk Avenue, Glendale 4, California, announces an addition to their ColorTran Converter line to be known as the ColorTran Dual Converter.

This unit has the advantage of handling the input of power from two separate 115 volt circuits so that a



total wattage of 3,000 is available to produce more illumination than a single line would allow.

The ColorTran "steps" this quantity up to produce the equivalent of 7,000 watts of photographic color corrected light.

The new unit has color adjustments for all types of color film and is equipped with separate ammeters and fuses for each circuit so the load may be balanced.

Price of the unit has been priced at \$197.50 and deliveries are scheduled for the latter part of April.

* * *

Plastic Letter Set Combination

A complete set of plastic letters (stick-on), in red, white, and yellow is now being offered by Stanley Plastic Products Co. Containing five interchangeable backgrounds, the unit includes also a titling frame which permits the use of numerous background photos, designs, or what have you. Priced at \$5.95, the combination



is available immediately from Stanley Products, Box 93, Brookline 46, Mass. Write the company for more information. There is a money-back guarantee with this product, the manufacturer asserts.

• See "SHOPPING" on Page 168

SHOOTIN' MATCH

• Continued from Page 149

a woman to tack a rider like chow in bed on the terms. Suddenly, it occurred to me that it had been ages since I had had breakfast in bed. "All right," I said.

"And your film has to earn double whatever mine earn — right, Skipper?" Her grin was pure evil and I was trapped in my own loose talk.

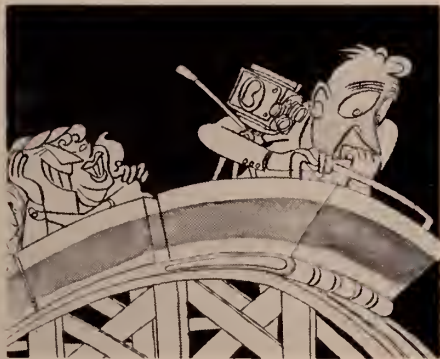
"Uh . . . er . . . right," I said weakly.

She raced off to start planning her film. I could hear her screaming with laughter all the way upstairs. Instinctively, knew that unless I actually made good my statement — I had just made the mistake of my marital lifetime. On the way to check and load the 16, I passed the hall mirror.

"Congratulations, Big Mouth!" I muttered.

Sylvia seemed to find a suitable assignment almost immediately. It took about a week for the nature of it to accidentally reveal itself. We had agreed that we would not let one another know just what kind of commercial film we each were making until they were in the can and had been purchased.

However, a phone call from a local department store gave Wife Kohler's plan away. I happened to answer the phone or I might never have discovered just how dangerous a competitor she was fast becoming.



"We would like to leave a message for Mrs. Kohler," stated the modulated voice on the wire. "Please convey our delight at her plan to make a movie based on our various departments and their operation. We have decided it will make an excellent training film for new hires and we should like Mrs. Kohler to stop in, as soon as is convenient, to discuss terms."

I told him he better phone her again.

"We gardeners," I complained realistically, "aren't allowed to take phone calls for the Master and Mistress."

Armed with this information about her part of the film match, I felt I now had a decent chance to fulfill the absurd terms of our bet.

A number of very promising subjects had come to mind, but they all

concerned indoor shooting. Since the wife already had involved herself with a lot of lighting problems (she undoubtedly never considered this angle), not to mention diverse troubles she might have trying to get a film made during store hours — I decided against my first choices. Originally, I had thought to shoot either a training film of our local Modeling and Charm School, or perhaps, interest one of the large factories nearby in a localized safety documentary.

Then a better idea came to mind. "Genius! Pure genius!" I marveled.

"What are you mumbling about, kid?" asked the wife. "Got your little dilly under way, yet?"

"I'm giving it some careful thought," I admitted. "I want to make sure all its facets are in perfect harmony before I begin the purely artistic job of recording each scintillating sequence on film."

"Bully for you, Alexander Korda Kohler!" she hooted derisively. It was plain to see she figured I was beaten and didn't know it. Well, feminine intuition backfires that way, you know.

The following day I loaded camera and filters into the car and drove down to our beach amusement zone. Here, various knick-knack shops, eateries and game booths were situated between all sorts of rides and thrill machines, guaranteed to put your stomach in your throat — and all for the sum of one fat quarter, per sickening sensation.

For three days I haunted the amusement pier, shooting various concessions and rides. I shot them both from the ground as a spectator and from the air as a courageous (if scared silly) participant.

Carefully, I included almost all the more important concession's signs in each day's filming. And I was fortunate to have enough milling crowd, without too many curious onlookers to joggle the tripod, for background atmosphere. Commercially minded to the core, I made damn sure I got a healthy sized, totally joyous mob in each shot around the game booths and in action on the whiling machines.

I added scenes of the kiddies on the merry-go-round, knowing this sort of thing has an irresistible appeal and would be a main drawing card when the film was later used on TV as an ad.

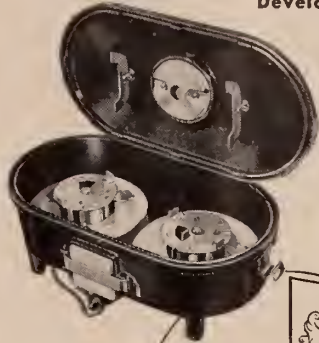
Lastly, I included very dramatic shots of the entire amusement park at night. The horde of glittering lights and the dark masses of moving people gave the film its finishing touches. Then, I went home to wait for the film to return from the lab so

• See Next Page



SHOOT DEVELOP

It's Easy with the Morse G-3 Daylight Developer



PROJECT

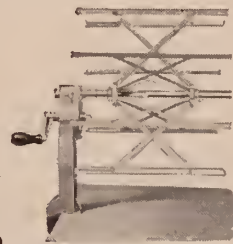
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Enjoy "rushes" of your own movies the same day you take them — as professional studios do. With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home—in full daylight. A darkroom is necessary only for loading. From filming to projection is a matter of hours with this compact, efficient unit. Stainless steel film reels accommodate up to 100 feet of 8/8 mm, 16 mm or 35 mm film — adjust quickly to either size. Many applications in industry, for processing Micro-file film, etc.

Dry Fast with the MORSE M-30 Film Dryer

Simple. Portable. Dries film in 10 minutes. Collapsible reel removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every home movie fan's equipment.



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CONTACT PRINTERS
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FILM DRYERS
TRAY-TEMP

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SHOOTIN' MATCH

• Continued from Page 151

I might begin editing at the earliest possible moment.

"Well, mine's done!" crowed the wife, triumphantly. "I delivered the finished picture this morning and they wrote me a nice check for fifty dollar!" She eyed me closely. "How are you doing, Highbrow?"

I glanced at the calendar.

"According to our bet, I still have three or four days before our amusing little contest ends," I observed. "I'll be there with the goods, dear girl, I'll be there."

She sneered jovially.

When the film (some several hundred feet of it) came back from the lab, I started editing it into ten separate lengths, calculated to each run about three minutes; and each length well rounded and complete in itself. When I finished splicing and editing, a day later, I had ten related advertising films — all covering the amusement zone in its colorful entirety. The left over footage I hid in the garage for future use. Might find it handy for a beach film next summer, I reasoned.



"How do you like it?" I asked the President of the Amusement Zone Company, following a private showing in his office. He hadn't said a word during the whole ten reels. I watched him nervously. Working on pure spec is all right — providing the end result has enough whamo to hit the potential buyer in both his enthusiasm and checkbook, simultaneously.

"Great!" he said calmly. "But we can only offer two-fifty for the works."

"You mean," I said swallowing with some difficulty, "two hundred and fifty dollars?"

His face relaxed slightly.

"All right, all right!" he said irritably, "It's a swell advertising idea and we want it, but two-seventy-five is our absolute top. Take it or leave it!"

I almost broke his wrist, shoving my pen in his hand. Take it or leave it, he says.

On the morning the contest time allowance ended, I lolled in bed reading one of the wife's Lady Magazines. I read them for laughs. They're filled

with the sheerest fantasy this side of Ray Bradbury.

"Times up!" said the wife with a smug look on her face again. "Got a check bigger, by twice, than the one I brought back?"

I reached beneath my pillow and gently laid the Pike Amusement Company's check on her lap. She stared at it, completely speechless.

"I will," I said distinctly, "have two soft boiled eggs, orange juice, toast and just bring the coffee on until I say when."

She started for the door, dumbly.

"And dear," I added, holding the Lady Magazine up, "the next time you write to the editor of this precious tome of misinformation, you might tell them they've got their slogan wrong. It should read: 'Never Underestimate The Power of a Man.'"

And then I set about drawing up a breakfast menu for the next thirty mornings.

THE END

AMSTERDAM

• Continued from Page 144

wives of men sailing away. Henry Hudson sailed from this point in 1609 and eventually reached what is now the port of New York. Because of the shape of this building its best view is from across Prins Hendrikkade (the street fronting on the canal) and care should be taken to avoid the many telephone wires criss-crossing in front of it. They cannot be avoided completely and anything but a close-up of the tablets and plaques on the side of the building must of necessity include them.

Worthy of note are the boats moving in and out of the harbor across from the tower.

Retracing your steps back across the Prins Hendrikkade bridge and keeping to the left, continue down Warmoesstraat to the Old Church Place. Along here, the oldest street in Amsterdam, can be found houses built two centuries ago. Many of them still have plaques on their fronts showing what kind of business took place there. The Unicorn, at No. 16A, the sign of the Chemist, or the Easter Ox at Nos. 20 and 22 are just a few of the signs seen here.

The Old Church stands on the oldest square in Amsterdam and since 13 AD (its exact origin is not known) it has served many purposes other than religious. Some of the more unusual uses were: a playground for children; a drying place for laundry; storage place for records and documents; and a shortcut for tradesmen carrying their wares to market. The main tower will prove a worthy object for your camera, but be sure to

move back far enough to give some impression of its height.

Your next stop is the Weigh House two blocks East from the Old Church on Nieuw Market. Once used as a torture chamber and now a museum, this building is the location at which Rembrandt painted the "Anatomical Lesson". A good representation of its towers can be obtained by a view looking down on it from one of the surrounding buildings, however, a view of the facade can be had from the square or from down along the Gelderschedekade canal looking South. This particular view is only at its best in the late afternoon. You may be fortunate enough to find some of the high-masted canal boats moored in the foreground.

Return North along the Gelderschedekade canal to Rechtbooms Sloot, turn along this canal, cross one canal to Oude Schans and to your left is the Montalbaan Tower. In these directions you are not always traveling the shortest route between points, but this will take you through some of the more interesting parts of the city. After visiting the tower this is the area where you can eat lunch. We suggest trying one of the Oriental dishes (which we shall discuss late) at one of the many Chinese restaurants that abound in this district. (Oriental dishes? Ed.)

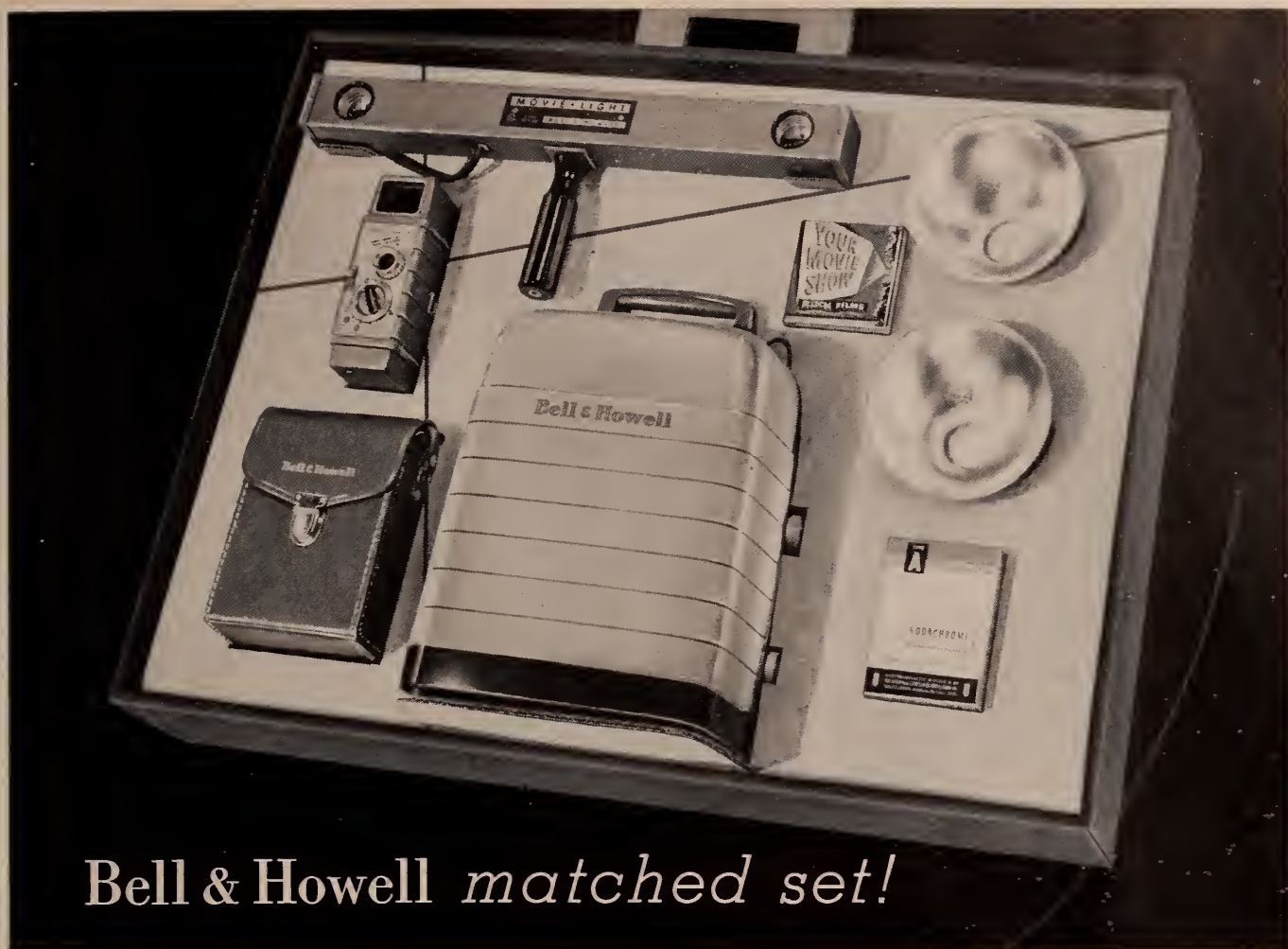
The Montelbaan Tower was originally built to provide protection for the ship-building yards and warehouses which at that time were outside the city wall. To include this tower in the horizontal composition of the movie frame it will be necessary to film it from farther up along the canal and a wide angle lens will amply cover its reflection in the water at its base.

Time out for lunch. Don't forget the restaurants we mentioned, they're not far away.

After lunch a short walk along the Oude Schans to Jodenbreestraat, a left to No. 4 and you've arrived at Rembrandt's house. The collection of his etchings and pen drawings should not delay you too long for there are yet more things to see and photograph.

West across the Jodenbreestraat bridge we return to the South Church which we passed on our way to Rembrandt's house. This is the first church in Amsterdam which was originally built for Protestant services. Since it is situated so close to the surrounding buildings the only angles on its tower will be through the vertical framing of the buildings on Grimborgwal and Raamgracht streets. Close by on Stallstraat, where it crosses the Grimborgwal canal is a wooden drawbridge which still is in operation for passing boats.

• See "AMSTERDAM" on Page 160



Bell & Howell matched set!

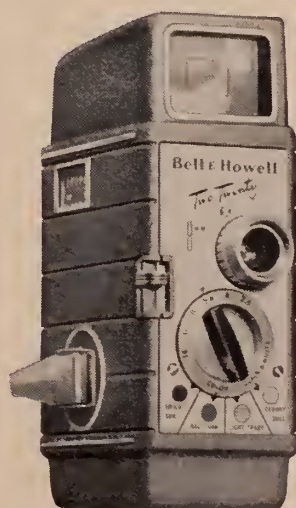
everything

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and show good movies!

Buy Now—Save \$15.00

Here's a \$15.00 bonus you won't want to miss! For a limited time only, your purchase of an 8mm 220 Wilshire or a 252 Monterey movie camera will include a "Buy-the-Pair" Bonus Certificate worth \$15.00 on the purchase of a Bell & Howell Wilshire or Monterey 8mm projector.

If you buy your camera as part of a Complete Matched Set this \$15.00 saving is applied to the total retail price of the Set. But hurry—this "Buy-the-Pair" offer expires June 30, 1954—see your authorized Bell & Howell dealer now!



At last — a compact, easy-to-carry 8mm movie-making kit complete with everything you need for making movies at lowest cost! Each item is the top quality you expect from Bell & Howell including the new, amazingly easy-to-use 220 Wilshire camera. Here's what you get in the new Wilshire Complete Matched Set:

220 Wilshire 8mm camera

Leather carrying case

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complete with case

Light bar and lamps for indoor movies

50-foot cartoon movie—ready to show

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Preview screen

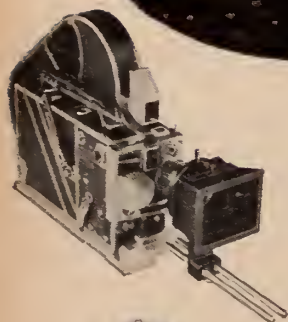


Wilshire Complete Matched Set only \$170⁹⁵

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SUNSHADE AND FILTER HOLDER Combination
Designed for Bolex and Cine Special 16mm cameras. Holds two 2" sq. glass filters and 2 1/2" round Pola screen with handle, which you rotate for polarization. Suitable for all lenses, from 15mm to 6" telephoto. Eliminates need for multiple filters. Compact, easy to assemble or dismount.



SYNCHRONOUS MOTOR DRIVE—110 Volt AC
—Single phase, 60 Cycle.

Runs in perfect synchronization with either 16mm or 35mm Sound Recorders. Mounting platform permits removal of magazine while camera remains mounted on motor. Spring steel drive fin coupling prevents damage if film jam occurs.

Knurled knob on armature permits rotating for threading. "On-Off" switch in base. Platform base threaded for 1/4" or 3/8" tripod tie-down screw. Rubber covered power cable with plugs included.



PROFESSIONAL JUNIOR TRIPOD GEAR DRIVE
Weighs only 5 1/2 lbs. and is interchangeable with friction type head on standard tripod base. Handles various types of cameras. Snap-on metal cranks control pan and tilt action from both sides.

YOU'VE INVESTED A LOT OF MONEY IN YOUR EQUIPMENT . . . but the results are often a bitter disappointment. Let's face it. You need a first class tripod to make better pictures. Only PROFESSIONAL JUNIOR has the rigidity, the range, and the ease of operation that better pictures demand. See it—try this tripod beauty—and you'll never be without it.

PROFESSIONAL JUNIOR TRIPOD—Friction Type
Handles all 16mm cameras, with or without motor. Also 35mm DeVry, B & H Eyemo with and without motor, and 400' magazines. Tripod base interchangeable with Professional Junior gear drive head. "Baby" tripod base and "Hi-Hat" base available.



"The Professional Junior tripod is used by more Movie Cameramen than any other tripod in the world."



VARIABLE SPEED MOTOR—110 Volt AC/DC—
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Motor drive your Cine Special with confidence! Toichometer is mounted in clear view of operator. Calibrated from **8 to 64 frames** per second. Definite RED marking for 24 fps. Electrical governor adjusts speeds. Steady operation at all speeds. No adapters needed. Motor coupling attaches to camera and couples to motor. Spring steel drive arm shears if film jam occurs. Easily replaced.

If you work with film... for Studio, Newsreel, Commercials, Business, Industrial or Home Movies—it will pay you to get to know us. The country's foremost professionals depend upon our portable, versatile, adaptable equipment.

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CINE PHOTOGRAPHER

APRIL, 1954

35c per copy \$4.00 per year



DEPENDENT CANADIAN PRODUCER WORKS IN NORTHERN CANADA

See Page 157

BOLEX ACCESSORIES



STEVENS CINE TIMER

For Automatic Time-Lapse Photography

Smooth, quiet, mechanical action; Time-lapse range 1 1/2 sec. to 6 min. Records anything one frame at a time. Sold with complete instructions—\$89. Available combined with alignment gage \$113.95. Write for Free Bolex booklet. Cine Timer also available for Cine Special Camera—\$89.

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The Strip Light That Adjusts to 70° Requirements
WIDE COVERAGE OR CONCENTRATED



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Works horizontally...
THIS UNIT IS THE
ANSWER TO CINE
LIGHTING PROBLEMS.
ADJUSTS TO ANY ANGLE.
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IDEAL FOR COPY-
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TOP BANANA

UNITED ARTISTS

Stars: Phil Silvers, Rose Marie, Danny Scholl, Judy Lynn, Jack Albertson, and Johnny Coy. Based on the Broadway hit, "Top Banana," presented on the stage by Paula Stone and Mike Sloane. Screenplay: Gene Towne. Music and lyrics: Johnny Mercer. Executive Producer: Ben Peskay. Produced by Albert Zugsmith. Directed by Alfred Green. Director of Photography: William Bradford, ASC. Supervising Editor: Terry Moore, ACE. Photographed in the new Eastman color by The Color Corporation of America. Running time: 10 minutes.

When Harry M. Popkin presented "Top Banana" on Broadway for two years and it was a hit, and when he took it on the road it was also a hit wherever it played. The movie version proves two strange and interesting facts: first, there is a difference between the average legitimate theatre-goer and the average movie patron; second, there is a great difference between stage technique and movie technique.

During the run of the stage show in Los Angeles, the company made a movie of the stage performance. After the curtain fell on the last act, the scenery and props were moved to a movie sound stage and set up. The next morning the cast reported and went through their routines again, just as they had done on the stage, but this time their performances were caught by the wide-screen movie cam-



era. The entire film was shot in seven days. Very little movie technique was used in this picture; by this is meant that there are no close-ups, no pans, etc. There are, however, a few fades and one dolly shot. The location of the camera was changed many times during the filming. This is about all the movie technique used in the entire production.

The stage script was altered very little for the movie version. In other words, seeing the movie is like seeing the stage show from three or four different seats. When we saw the stage

show, it moved at a rapid pace, but the movie version seems to bog down to a slow tempo. Here is proof that a live-action production relies upon audience reaction for tempo and that the flesh-and-blood presence of actors adds as much to a stage production as the close-ups and long shots do to a movie version.

"Top Banana" was originally filmed in 3-D, but it is being released in a flat, wide-screen version. This is possibly the reason most of the footage was slightly over-exposed, because for 3-D showing the film must be over-exposed so as to allow for the projection of two prints, and the fact that the audience must view it through glasses that slightly darken the colors. If the picture were in 3-D, it would better produce the effect of a real stage show.

The music is disappointing, especially since it comes from Johnny Mercer. The chorus girls are lovely, but they have nothing on the Hollywood variety. The lip-sync at times could have been better, but this is forgivable, since mouthing words to pre-recorded music is strictly foreign to the stage actor's art.

However, "Top Banana" is definitely a movie that every amateur as well as every professional movie maker should see. It is the first attempt to capture on film a Broadway musical hit just as it was given on the stage. It clearly points out that there is a great deal of difference between the two mediums, even if they are blood brothers, to start with.

CREATURE FROM THE BLACK LAGOON UNIVERSAL-INTERNATIONAL

Stars: Richard Carlson, Julia Adams, and Richard Denning. Produced by William Alland. Directed by Jack Arnold. Screenplay: Harry Essex and Arthur Ross. Story by Maurice Simm. Underwater sequences directed by James C. Havens. Photography: William E. Snyder, ASC. Makeup: Bud Westmore. Art Direction: Bernard Herzburn and Hilyard Brown. Set Decorations: Russell A. Gausman and Ray Jeffers. Music: Joseph Gershenson. Running time: 97 minutes.



Universal-International has a long list of hits in the horror movie line. "It Came From Outer Space" did so

• See "PROS" on Page 168

FRANCIS HOLMES

... Independent Producer

By FRANCIS J. S. HOLMES
Winnipeg, Canada



You may think you have it tough? Read what Francis Holmes of Canada has to go through to shoot a film. Located at Winnipeg, a city of 300,000 Holmes has to do a super-job of selling in order to make the most of his production potential. Lab facilities are not as readily available as they are in the United States, and Holmes' market is confined to the 15,000,000 population of our neighbor to the north. Despite the limitations imposed on him, Holmes does a good consistent job with a variety of subjects, ranging from such themes as dentistry, auto insurance, winter freighting, tuberculosis, lumbering and duck migration.

Last week when Patricia Transportation Company was awarded the contract to open and operate a new winter road from Flin Flon, in northern Manitoba, Canada, westward 450 miles across untravelled terrain to Waterways, in northern Alberta, Holmes was there. The task was undertaken for the Royal Canadian Air Force in order to enable ground transportation across Canada's northland to link up with the Alaska Highway at Watson Lake.

For six years the transportation company had been engaged in a large-scale freighting operation from a mine in Sherridon to Lynn Lake, in northern Manitoba, and had moved over fifty thousand tons of freight and 150 houses a distance of 160 miles across the snow and ice with crawler-type tractors hauling specially-built sleights. No mean feat. Before the new Lynn Lake railway made tractor-freighting no longer necessary, Gordon Lawson, president of Patricia Transportation Company, decided that a motion picture of the operation might help to sell their services elsewhere. Mr. Lawson handed the problem to Francis J. S. Holmes, of Holmes Film Productions, Winnipeg, and the result was a 20-minute color and sound film entitled "Beyond the Steel", a story on winter freighting by tractor trains from where the railway ends.

A print was rushed to Ottawa two weeks ago, and Royal Canadian Air Force officials were so impressed that the contract for the new road was awarded to the Patricia Transportation Company.

Francis J. S. Holmes has just delivered a second production to the Patricia Transportation Company entitled "Trails Across the Water". This is the story of summer freight-

ing by scow and tugboat from Hudson to the mining country beyond Dohole Bay, in north-western Ontario. Original music for both films was composed by Francis J. S. Holmes. But here is how he does it.—H.P.

* * *

PEOPLE accustomed to thinking of climate in terms of their personal comfort find it difficult to understand that the rigorous winters common to northern and western Canada has a very definite economic value. Snow and frost in abundance pay off in million-dollar industries.

Men who operate these industries throughout the north have their thinking oriented to the advantages of winter — when frost turns land and water alike into a solid mass, and heavy equipment can go anywhere — so their efforts proceed at a steady pace regardless of the temperature . . . just so long as it's cold.

The man engaged in film production in northern latitudes thinks along similar lines since he must face a wide variety of climatic conditions. However, after some years of experience I've found that as the work changes with the seasons, the conditions fall into a fairly definite pattern — and you can learn to cope with them quite successfully.

Making cameras function properly at extremely low temperatures has been a constant problem from the day, back in 1925, when I acquired my first Model A Cine-Kodak and set out to produce my first 16mm commercial film. That type of camera, incidentally, has ever since held first place for reliability under the most difficult winter conditions. Many times, with the temperature skidding down beyond the 30-below-zero mark, I've had to take the hand-cranked Model A out of my pack and put it to work in order to finish the shooting — and in later years it always did a beautiful job on Kodachrome. As for maintenance, that camera never required anything more than to have its bearings flushed with gasoline and lubricated with coal oil. However, once the temperature passed 45 below zero it did begin to get difficult to crank.

Spring-motor driven cameras have always been a source of grief on winter operations, but occasionally one

could be made to work reliably in temperatures down to 30 below. My personal favorite in his class is the original Bell & Howell, with a simple governor, no turret, and the old fixed-focus lens.

A heated blimp can be very useful under certain conditions, but they're too much of a burden to the man who has to operate entirely on his own. High quality cameras like the Maurer and the Mitchell will no doubt give good performance when they're prop-



(Top) Holmes must work under rugged conditions. Here he is in Northern Canada where only transportation is special vehicle used to travel over deep snow. (Center) Places like this are used as cameraman's operation base on northern assignments where temperatures drop to 50 below zero. (Below) And sometimes even a tent isn't available. Here's Holmes dropped on a sheet of ice somewhere in the Arctic.

erly prepared, but batteries deliver only a fraction of their output once they're loaded with frost, so electric motor drives soon cease to function.

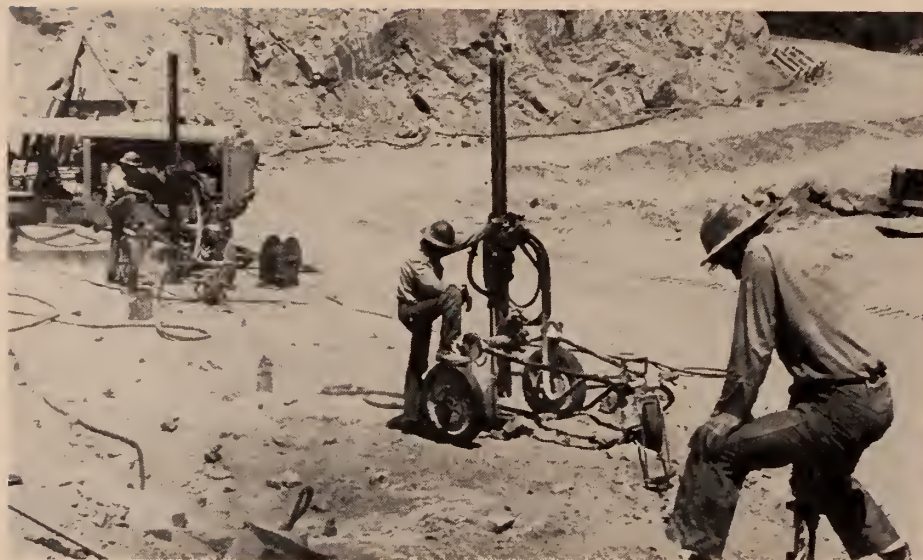
Last winter I managed to shoot an entire story on winter freighting, using a Cine-Special, by the simple process of keeping the camera in a heated Bombardier vehicle right up to the instant I wanted to set it on the tripod

• See "HOLMES" on Page 171

DO IT YOURSELF

To make money on small budget films, you'll handle all the details. Here's how.

By ROBERT LEE BEHME



With one assistant, a Hollywood producer searches out locations such as these before production of a commercial film is made for a cement company.

HOLLYWOOD'S major producers have thousands of good production men: one for each detail of a production. Some are square pegs in round holes; that's no secret, and worse yet, there producers are often over staffed. That too is no secret.

Another well known fact is that no 16mm independent producer ever got a chance to be over-staffed — at least not if he wanted to stay in business.

The small producer cannot hope to surround himself with such a staff — unless you could possibly call one assistant "surrounding". The secret of success for the independent producer consists of the imitation of a staff by one person. The millions of details which must be covered before a film can reach its successful completion are your sole responsibility.

Organization and responsibility are the two keys. One independent Hollywood producer who makes several 16mm 15 minute productions a year for United States business has reached a good solution. Here's his secret.

"I have one assistant," he said. "That's my staff. We've divided the producer, assistant producer, salesman and first cameraman. He is second cameraman, researcher, prop man and set director."

Does such a loose assimilation of jobs and desponsibility work? Let's watch his organization work during the production of his latest release, a concrete film.

The beginning was anything but organized, however, for such films rarely begin with the client. Usually a film is born, grows, and is sold strictly through the initiative of the producer. *He originates the idea. He must create the basic urge: the desire to produce a film on a specific subject. In the case of this producer the subject was concrete.*

He approached the local office of the Cement Association. At first they were not interested. They rejected the idea of any motion picture. He was

not a man who accepted such an answer. To him there was a need for such a film, he was the logical man to produce it and they were the ones who would benefit.

After repeated office visits, during which time he saw the Publicity Director, the Association's attitude began to chance. After the seventh or eighth visit they began to think about their publicity in terms of a motion picture. By the twelfth visit they were showing a lively interest in reaching the public with a "message" film: a film which did not sell concrete to a contractor but which instead, told the public about concrete, its uses and history.

At this point the film was nothing more than words, illusions, pictures painted during the many conversations between the salesman producer and the Association's publicity director. During the previous meetings the producer had shown the organization many of his other productions. They knew he could produce a successful film. As long as they knew this the producer now began talking contract. To this point only the barest idea for a picture had germinated.

"I do very little work till we sign contracts," he told me. "For the preparatory work on such a film is phenomenal and it should be paid for by the client."

Once the contracts have been signed, and the price of this type of film is normally not so much the producer's price as it is the kind of budget which the client will allocate to the production of a film, the pre-production work really begins. He is now

• See "DO IT YOURSELF" on Page 167

Producers work begins after contract is signed. Any source is used for story material and here clippings are pasted into a story book which will be used when making final shooting plans.



Paramount's VISTAVISION

By JAMES RANDOLPH

Vitavision is the *first new advance* in studio technique that has come out of Hollywood since the advent of sound. This system projects a picture 1.85 to 1 of amazing sharpness and clarity and it seems to us is the best of all the new wide vision innovations. It is best because the final frame is



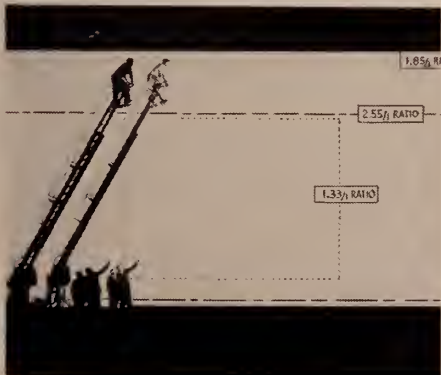
This is an actual size reproduction of the 35mm release print from the double frame negative (below). This negative is optically reduced to area shown and turned 90 degrees. The resulting print gives high, wide image with excellent resolution.



a reduction and for this reason, sharpness is retained and grain is eliminated in the finished print. Also, Vitavision affords the director and the cameraman the use of every type of lens,

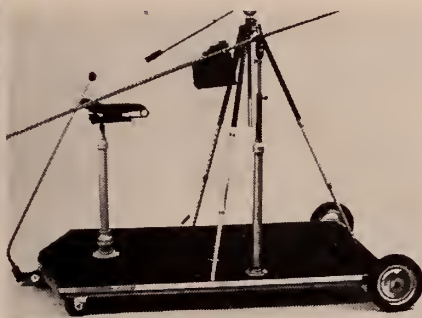
• See "VISTAVISION" on Page 166

Paramount's Frank Freeman and Adolph Zukor examine new Vistavision screen. Dotted line shows how ordinary screen size compares with Vista screen. Broken lines show comparison of 2.55:1 ratio screen with high 1.85:ratio Vista screen.



you can make a PROFESSIONAL DOLLY

By ROBERT L. PERRY



A HALF WAY decent dolly today costs about \$300.00 up, and when I say up, I mean up. However, for \$53.45 worth of materials and labor, one can make his own dolly in just a few hours.

The dolly shown here was made by our studio, to supply us with a small portable platform that would fit in our station wagon, so that it could be easily used on location in plants and other industrial sites as well as for use here in the studio. The framework is made of one inch angle steel and was welded up to the proportions as seen in photograph for \$19.50, including the making of the handle and the installing of all the five wheels. The dolly platform measures thirty-six inches by five feet. This is just the right size for our Mercury Station wagon. The wheels cost us \$3.00 apiece, or a total expense for the five of them of \$15.00. The three quarter inch plywood panel cost us 5.00. The rubber mat brought our expenses to another \$4.00. The pipe for the bicycle seat was \$3.50, which, by the way, is adjustable to any height, from twenty-seven inches to forty-two, I doubt if we'll find anybody at forty-two inches. The microphone boom can go up to ten feet, however, this is gen-

• See "DOLLY" on Page 170



AMSTERDAM

• Continued from Page 152

From this drawbridge, going West, to Kloveniersburgwal canal and then to the Amstel on your left, you will see the Mint across the river. If you are here during a sunset the tower will be silhouetted against the sun and reflected in the water. Remember that if the sunset is your main object, expose for it. To the rear of the tower are the flower markets on Singel street. This is another Amsterdam landmark, which has gone on for over 300 years. The rear of the tower can be made as photogenic as its front by the inclusion of some of these flower stalls in the composition, or you may turn your lens on the flowers for some colorful close-ups.

You may end this day by visiting the near-by site of the "Miracle of Amsterdam". The chapel commemorating this miracle is found North of your present location along Singel canal and just off Kalverstraat and Heiligeweg. The story of the miracle concerns a Communion Host that a patient in a hospital could not swallow and which would not be consumed by the fire into which it was thrown. Following Kalverstraat a few blocks North and you are back at your original location, at the Palace.

Throughout Holland can be found the VVV organization which is at the disposal of tourists to the Netherlands and which supplies information concerning hotels, points of interest, train schedules, etc.

This would be a good time to mention some of the hotel accommodations available in Amsterdam. Of course, there are many more than the ones we will list, but these are the main ones and the prices can be used as a guide to others in the same category.

Hotels:

First Class: Krasnapolsky, American, Amstel, Park, Des Pays Bas.

Single without, 10 to 15 Guilders (\$2.60-\$3.90).

Single with, 10 to 20 Guilders (\$3.15-\$5.20).

Double without, 17 to 22 Guilders (\$4.45-\$5.75).

Double with, 23 to 32 Guilders (\$7.00-\$8.35).

Second Class: Polen De Roo Leeuw, Schiler, Suisse.

Single without, 7 to 8 Guilders (\$1.85-\$2.1).

Single with, 9 to 11 Guilders (\$2.35-\$2.85).

Double without, 14 to 16 Guilders (\$3.65-\$4.15).

Double with, 17 to 22 Guilders (\$4.45-\$5.75).

Third Class: Neutraal, De Poole, De Bijenkorf, Munttoren, Wiechmann.

Single without, 4 to 7 Guilders (\$1.05-\$1.85).

Single with, 6 to 9 Guilders (\$1.55-\$2.35).

Double without 12 to 15 Guilders (\$3.15-\$3.90).

Double with, 14 to 16 Guilders (\$3.65-\$4.15).

Generally breakfast is included in the second and third class but not always in the first. The usual Dutch breakfast consists of coffee and egg, meat and cheese served as an open-faced sandwiches, butter and marmalade.

Your second day starts around the corner from the Palace or Voorburgwal street, in front of the post office. The only photographic aspect of this building will be its triple towers as seen from along Moses and Aaron street.

While on this spot you are standing at the side of the New Church. The original building was constructed in 1417 but was destroyed by fire. The present structure was built about 1650 and aside from the architectural details on the South facade it is only a visiting stop on today's tour.

From the square take a No. 4 or No. 5 tram South to Rembrandt Square. Where once stood the lively and colorful butter and cheese market, now stands the serene statue of Rembrandt van Rijn. This will be your opportunity to include, with the help of a long lens, a sequence of shots of the statue, to be cut in later with the shots of his home and the tower at which he painted "The Anatomical Lesson".

One block North to the Amstel and following it Eastward past two canals you will see the Lean Bridge. This is another example of many of the picturesque bridges which you will find in Amsterdam.

Now will be a good time to eat lunch because our next stop will be away from the business district.

One of the next two places will provide an opportunity for you to see the diamond-cutting and polishing processes. West from the lean bridge to Utrechtsche Straat is the stop for the No. 4 tram going South which takes you to Tolstraat. After alighting from the tram walk eastward to 127 Tolstraat near Amsteldijk. This is the diamond cutting works of Messrs. Ascher, and the place where the famous Cullinan diamond was cut. Catching the No. 4 tram going North to Frediks Plein and East on Sarphatistraat to Weesper Plein brings you to the Diamond Exchange. Here, as in Antwerp, diamonds are bought and sold.

At Sarphatistraat a No. 3 tram goes to Muider Gate. In 1663 three identical city gates were built for the purpose of confusing an enemy entering the city. One of these gates was de-

stroyed in 1769 and the Muider Gate is a duplicate of it. Its square construction and clock tower will provide a means of adding an ancient part of Amsterdam to your present-day filming.

The rest of your afternoon may be spent at the Zoological Gardens which are only two blocks away down Plantage Middenlaan. Located within this area are the zoo, the aquarium, the museum, and the botanical gardens of the City University. A collection of stuffed animals marked the beginning of this zoo more than a hundred years ago and the blooming of the "Victoria Regia" each year is one of its most publicized events.

If after the past two days of photographing towers, bridges, canals and ancient buildings you should desire a little change, a trip or two outside the city will do the trick. So, before going on to our third day's shooting we will mention a few of the attractions outside the city.

At Alkmaar, only 45 minutes away by train, is the famous Friday morning cheese market. Color films can be put to good use in picturing the workers carrying cheeses on wooden barrows. Although all the workers are dressed in white, the four warehouse companies are identified by red, green, blue or yellow straw hats. The trains are usually crowded on Friday mornings. If you travel to Alkmaar by car you will pass through the Zaan district and see a few of the last remaining windmills. Two hundred years ago there were 700 windmills here and now there are less than twenty.

The market ends about noon and the train returns you to Amsterdam. Two other cities well worth the visit are Marken and Volendam. When going to Marken try to leave before 1 p. m. because the trip, which starts at the North and South Holland Tram Services (opposite the Central Station), will take about an hour. This will be by boat, tram and boat again.

At Marken and Volendam the ancient Dutch costumes are still worn by the people. The homes, still kept in the old tradition, can be visited, and for the history of the costumes, you need only ask one of the citizens. The harbor at Volendam is crowded with tall-masted boats and sails and will form pattern shots over the water. It is here in Volendam that you will be able to have your picture taken in an authentic Dutch costume. After the studio has taken your picture, for a postcard to send home, you may take your own movies of this occasion. The exposure in the studio on Super X will be about f.2.5 at 16 frames per second and for color you may ask the photographer to let you

• See "AMSTERDAM" on Page 162

SLOW BOAT TO CHINO

• Continued from Page 145

the spirit of this scene. Remember that it is a chase, and must be fast and furious. *Remember too, both coats are exactly the same.

Camera 12.

Inside Subway:

Camera is on platform. We can see the subway entrance and also the tracks nearby. Shoot the young stranger as he enters on the left of the frame, hold, and take Joe as he follows close on the heels of the stranger. Then pan to the right, as the stranger stumbles, falls off the platform, with Joe stopped at the edge, staring in horror at the young man.

Camera 12.

CU: Shoot from below to get a reaction shot of Joe at this point, then pan down tracks. Hold until train whips by.

Title or Dialog:

If sound effects are used, insert train sounds and screams. Otherwise no title is necessary.

Fade Out.

Fade In.

Camera 13.

Joe faces camera, undecided what to do next. Then he turns right and exits subway.

Camera 14.

Joe coming out of subway — hands in pocket, shoulders hunched, very thoughtful. Suddenly he stops, pulls out two pieces of cardboard from his pocket and stands stock still. He looks at pasteboards.

Camera 15.

CU: Of two tickets to the Philharmonic — a concert that night.

Title or Dialog:

"Brahms Tonight — Philharmonic Auditorium seats 6 and 7."

MLS Joe: Examines tickets, then turns on his heel and resolutely marches down the street.

Fade Out.

Fade In.

Camera 16.

Joe: Enters theatre and walks up to box office. Talks to man at wicket.

Title or Dialog:

"I'm expecting a friend. She is a little late, so would you give her this ticket when she comes in, please."

Camera 17.

CU: Man nods and Joe enters darkened theatre and disappears.

MLS: Joe in his seat, presumably listening to concert. As he sits there a young woman joins him in the next seat. She is pretty, grim, and worried. She talks to Joe in a fierce whisper.

Title or Dialog:

"Give me those letters. See, I have a gun, so don't try anything. But let me have the letters first". She produces a gun and points it in the general direction of Joe.

Camera 18.

Same as 17.

Title or Dialog:

Joe: Let's get out of here. We can talk better outside." Both get up to leave.

Fade Out.

Fade In.

Camera 19.

Both are sitting in a car, travelling down a road. Joe is driving and he looks worried. The girl is contemptuous and turns to him saying:

Title or Dialog:

Girl: Grandfather will give you the



money as soon as you produce the letters. We'll be there soon; the house is just about a mile down the road.

JOE: O.K. Let's get this over with. I'm sick of the whole thing. Now look, I can explain everything if you gave me a chance to explain . . .

Camera 20.

Title or Dialog:

Girl: There's nothing to explain, you dirty blackmailer! All I want is letters and you can have your filthy money. But you have to talk to Grandfather first . . .

Camera 21.

Same shot as 20. Joe subsides into silence. Girl points to something on right of road and Joe stops car.

Camera 22.

We see both exit car and walk down a gravel path to a house. (This shot can be made in daylight with a dark red "A" filter to give a night effect.)

Camera 23.

LS: We see a fashionable living room, tastefully furnished. This shot should be made with a wide-angle lens to give a feeling of wealth and good taste. On the right of the frame stands an old man. He is slim, spare and angry. He stands stiffly while Joe and the girl enter from the left.

Camera 24.

MS: As Joe and the girl enter the frame from the left with Grandfather on the right, the old man speaks.

Title or Dialog:

All right, you. Hand over the let-

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*16 mm
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3 or more.....\$5.65 ea.
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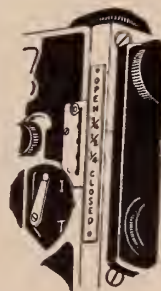
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AMSTERDAM

• Continued from Page 160

take the costume outdoors. You return to Amsterdam by tram and boat.

On your third morning in walking down Damrak, notice the large brick building with the square belltower and clock just before you get to Damstratt. This is an example of modern Dutch architecture in which beauty has given way entirely to functionalism. To avoid the trees in the foreground your picture will have to be made from across Damrak.

Take a No. 16, 24, or 25. tram going South to Weterinschans then two blocks westward to the Rijks Museum. This is the museum which houses the famous "Night Watch" by Rembrandt, together with some of his pen-drawings and etchings. To the rear of this building is the Stedelijk Museum of Modern Art containing a unique collection of Van Gogh's work.

The next stop on your trip may be omitted (if you like) as it is only a record shot of one of the city's old fortifications. It is the Haarlem Gate and it is reached by the No. 10 tram going West to Marnix Plant and transferring to the No. 3 going in the same direction.

From the Rijks Museum take a No. 10 tram to Rozengracht, transfer to a No. 13 or 17 tram and ride to Prisen-gracht. This is the location of the Western Church. *An unusual effect worth noticing is the impression received while viewing this church from the side near the canal.* Because of the way in which the tower is built, looking up from this spot gives the impression of a Chinese pagoda.

To the rear of the church is the Keizersgracht canal. Follow this on its eastern side in a northerly direction to No. 123. The "House of Heads" as this building is now called is the scene of another of Amsterdam's legends. This legend tells a remarkable story of a servant girl, who, left alone in this house one evening, surprised a party of burglars and with the aid of a sword succeeded in beheading all seven of them. Six of them have been recorded in stone on the front of the building. There is no record concerning the seventh! A long shot of the house from across the canal and a series of close-ups of the stone heads will help you relate the story of the legend in filmic form.

Here on this canal you will have the material for a little humor in your movies. Many of the house boats along the canal will have laundry strung out between the masts. These can be used as a foreground in an otherwise purely documentary scene.

North on Keizersgracht and a right turn at Brouwersgracht brings into

view the brass dome of the Lutheran church, again a building best photographed from across the canal.

Much of the photography of this city, such as towers, churches, public buildings, etc., will of course be static shots and can only be given the life a movie needs by using them strictly as establishing shots and close-ups between scenes in which there is a great amount of movement. Your movement, story and color will come from scenes such as can be had in Volendam, Marken, Alkmaar and the bicycles, the puppet shows, and the barrel organs, which we will mention later.

Follow the Singel canal to Rozen-gracht, a left turn for a block puts you on Voorburgwal, a few steps and you are at the location between the New Church and the Palace, facing the Post Office. About this time of late afternoon you will be able to get a silhouette shot of the triple towers on the Post Office which was also a morning shot.

This completes your tours of Amsterdam; we know that your course through the city and across the canals have yielded many pictures the mentioning of which in an article of this length, would be impossible. Each turn and each street will present a new and everchanging series of subjects for your lens, and always with the typical Dutch background of canals and step-gabled houses.

No, we haven't forgotten about the foods of Amsterdam. Here you can find restaurants featuring foods of almost any nation and the specialties of that nation. Remember, many of the Dutch menus resemble English and you should be able to interpret most of them, but a friendly waiter will be ready to come to your rescue in case you have trouble. Most of the waiters speak English. It is taught in the Dutch schools as a second language.

Some of the restaurants featuring foreign dishes are:

Astoria (French Grillroom).

Restaurant Copenhagen (Danish),

La Pergola (Italian),

Restaurant Jaffa (Jewish),

Hong Kong (Chinese and Indonesian), here you may try the famous Nasi-Goring, the Loempia, or the Rijstafel. The Rijstafel (Rice Table), which we recommend highly, consists of 5 to 40 courses. It must be seen to be believed. Depending on the course its price runs from 3.50 Guilders (\$0.90) to 8.50 Guilders (\$2.25).

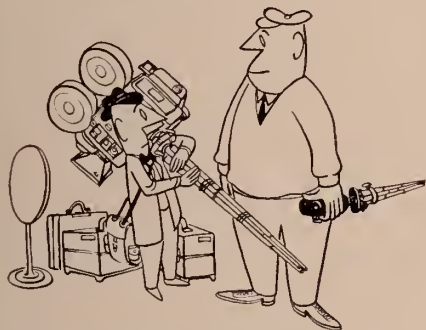
Other restaurants featuring Dutch meals are: Doelen, The Moderne (across from the Opera), and the Restaurant Harkema. The economical restaurants of Amsterdam are the Ru-tecks chain, where meals can be had

for around 3 Guilders (\$0.75). Service at most restaurants is 12½% of the total bill.

Incidentally, there are five additions to your film of Amsterdam that are not included in your three day excursion. They are: 1. A view looking down on the busy and crowded Nieuwenijk street (one block west of Damrak). This business district is usually crowded from curbing to curbing with shoppers. 2. A shot of the hundreds of bicycles crossing the canals and along the main streets at quitting time, between 5:30 and 6:00 any weekday afternoon. 3. Views of Amsterdam from a boat trip along the canals. Many of the excursion boats have glass tops for viewing the buildings which crowd close onto the canals. 4. Any of the several drawbridges in operation across the canals and the boats passing through them. 5. A close-up of one of the roaming barrel-organs. Like the puppet shows in the square, these people depend, for a livelihood, on the generosity of the passer-by.

There are other cities in Holland you should not miss: Rotterdam, which is being reconstructed into a modern "City of the Future", with its impressive statue of "The Ruined City"; the city of Den Haag and its Peace Palace; Madurodam, an entire city built in miniature down to the finest detail; and Delft, the home of Vermeer and the manufacturing place of the world-renown Delft Blue Pottery.

Next Month — Brussels.



BOAT TO CHINO

• Continued from Page 161

ters. And if you try anything, I have a gun!

CU Joe: But I haven't got any letters, and I don't know what you are talking about . . .

CU:

Grandfather: Then why did you come here . . . perhaps you have some idea of stealing the \$10,000 . . .

Joe: If you would only let me explain, I could clear up the whole thing . . .

MLS:

Grandfather: Nonsense. We all know why you are here. We know that

my grand-daughter Lydia wrote some foolish notes to Cyrus Paton. She called him last week to get them back and he said he would return them if she called for them. She did that. When she entered his apartment she found him dead, with the letters in the pocket of his dressing gown. She took the letters, and then dropped them in panic.

Joe: Well why didn't you go to the police and ask for the letters . . .

Grandfather: (angry) Because, you young whippersnapper, it was *you* who stole the letters and the police didn't have them. Now you are trying to blackmail us. You promised to return them if Lydia met you at the concert. Now let's have them or I'll shoot you down.

Joe: Wait! Wait! This has gone far enough. All I know about this is that someone took my coat in a bar uptown. When he did that, I followed him but he ran away and got killed at the 32nd street subway. Go ahead call the police, they'll tell you the guy got killed just an hour ago. Go on, call them.

Camera 25.

Hold on Joe as he talks. Suddenly he feels something in the lining of his coat and exclaims:

Look, there's something here in the coat. Wait . . .

Camera 26.

He reaches down into lining and brings forth a package of letters and hands them to the old man.

Grandfather: (incredulous) You mean . . . you don't want anything for these . . . why I do believe you are telling the truth. (Examines letters and hands them to girl.)

Well, young man. A bad mistake has been made. The blackmailer is dead and we have the letters. This clears up everything . . . but wait . . .

Camera 27.

Old man walks over to desk. Whips out check book and writes check. Walks back to Joe and hands it to him: Here's a thousand dollars—you can do anything you like with it . . . thank you, young man . . . good night.

Camera 28.

LS: Joe thanks the man, turns and walks out slowly . . .

Fade Out.

Fade In.

Camera 29.

We see Joe seated at the same table he occupied during the first sequence. Waiter is talking to him:

Title or Dialog:

You miss your train again to Chino? . . . there's another one in ten minutes you can catch . . .

Joe: Sure I'll catch it. Just get me another cup of coffee will you . . .

MCU Joe: As waiter exits at left, Joe pulls out a cigaret and strikes a

• Continued on Page 166



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MUSIC

• Continued from Page 147

flowing melody. More on Main Titles in future issues.

Note: In regards to recording a second (dialogue or commentary) track in combination with a previously recorded music track on the Bell & Howell 202, the magnetic heads are rotated back (counter clockwise) to a position where the erase head is well out of contact with the magnetic stripe but with the recording head still in contact. This position is approximately at a point where the erase head is in a vertical position in relation to the axis of rotation. Since this type of recording was not an intentional feature of the 202, results may vary in different projectors. Tests must be made to determine the position of the heads for the best results. After this has been done a mark should be made at the lever so that the position can be accurately located in subsequent recording. *This procedure is possible only on single perforated film.*

* * *

At this point, I wish to digress from our discussions about music and take up some of the aspects of cutting and editing a sound track. With this information you will be able to experiment with (or to put into actual practice), the points we have taken up in previous articles as well as the subjects that will be discussed in future articles.

BEFORE proceeding further I wish to again emphasize three important points in the use of music with motion pictures—(1). Music applied to a picture is a 'functional' device to, (2). Create, amplify or sustain mood in such a manner that, (3). The music becomes an integral (and emotional) part of the picture.

The intent of this series has been to provide the information that would enable the amateur to approximate the results of the professional in the preparation of musical scores for his movies. As I have pointed out in previous articles, the fullest results can only be achieved through the means of a so called 'Double Sound System' wherein a sound track, devised from existing musical material, can be edited to fit the pictorial requirements of the picture.

We might compare our procedures in preparing an edited sound track to the procedures we use in preparing an edited picture. In the camera we have a means of recording 'source material' on a film which we can then edit into a 'functional' unit or story. In sound, we have records as our 'source' of material which is recorded on magnetic tape and edited into a 'functional' sound track. So, since it is essential to have proper equipment with which to prepare our pictorial material, it is also essential

that we have the proper equipment with which to prepare our sound tracks. To the many amateurs who now possess this necessary equipment, you can go to work immediately. To the many others who will be obtaining this equipment, this series will be of future aid in your scoring efforts. Those of you who have only a part of the necessary equipment will find much information that you

will need and that you should be able to use to advantage even within the limits of your equipment. The equipment requisite to success in scoring edited sound tracks is (listed in order of its necessity for any type of scoring).

1. A record player from which musical material can be recorded on
2. magnetic tap recorder.

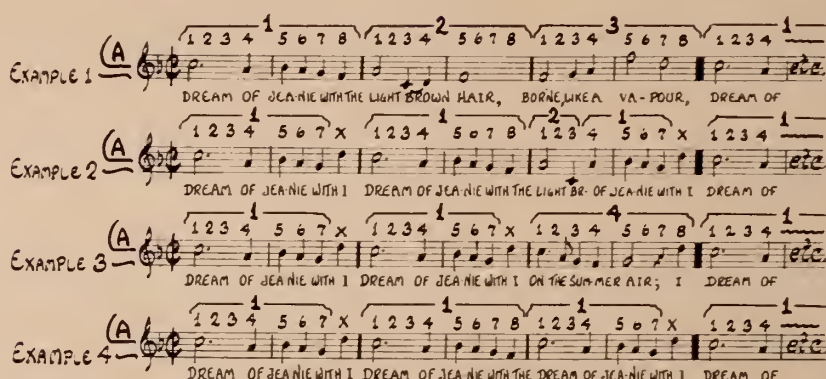


FIGURE 2.

"I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR"

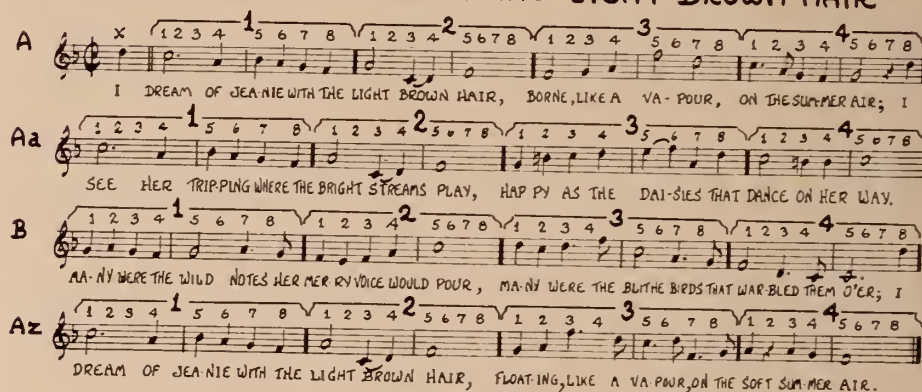


FIGURE 3.

"LISTEN TO THE MOCKING BIRD"

BY- ALICE HAWTHORNE

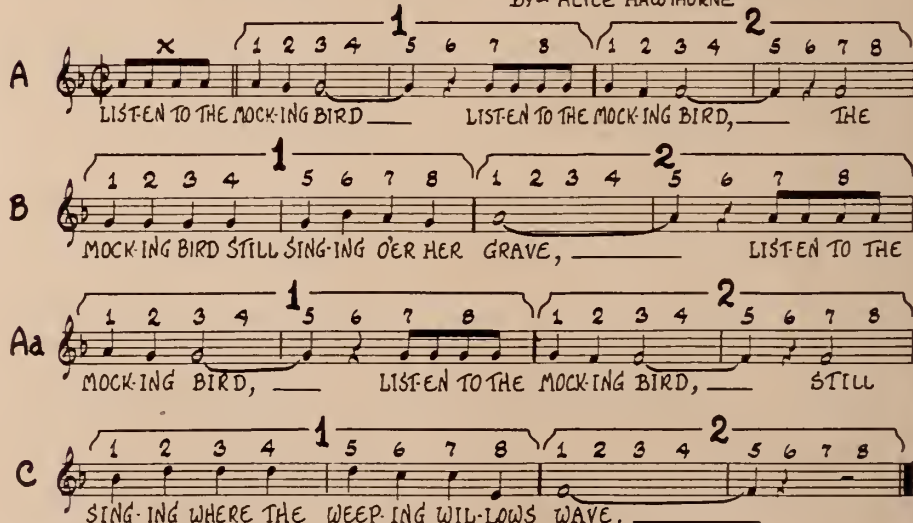


FIGURE 4.

3. A stop watch (or any other accurate timing device).

4. A frame counting device.

Successful musical scoring will be achieved more easily if you adhere to the following basic steps.

1. *Preparation.* A detailed breakdown of the picture into groupings of accurate information that will provide the basis for

2. Careful analysis of the picture for musical requirements and the intelligent choice of musical material for

3. Careful editing into your picture.

Let me here call attention to the two scoring methods used in the Hollywood studios. The first is called 'Free Timing' (or visual) scoring. This type of scoring, used mainly for dramatic and mood music, can be used to advantage in Hollywood because the music is composed expressly for (and around) the action or

acter of pictorial requirements. The Visual method must be used of course in the post recording of actual dialogue in 'lip sync'. It can also be used to advantage at times when inserting narration, commentary or some types of sound effects that are sustained and cannot be determined by a timing cue, such as snoring, a shuffling of feet, etc.

The second method is called 'Wild' scoring. This is done to timing without viewing the picture. In the Studios this music is usually recorded to a 'click track' which is heard through earphones worn by the conductor. The 'click track' sets the beat which establishes the speed at which the music is played. While in most cases the amateur cannot take advantage of a variable tempo in the music, careful selection can provide him with satisfactory musical material which, when recorded 'wild' to carefully calculated timing break-

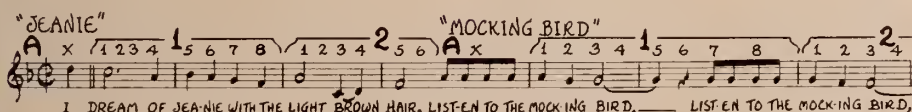


FIGURE 5.

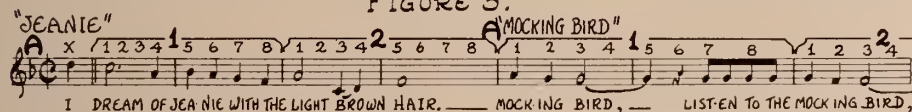


FIGURE 6.

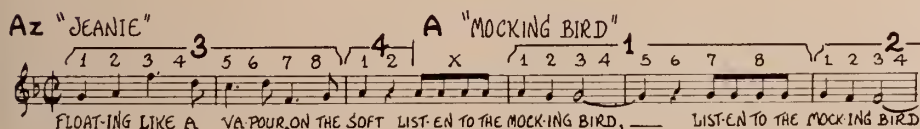


FIGURE 7.

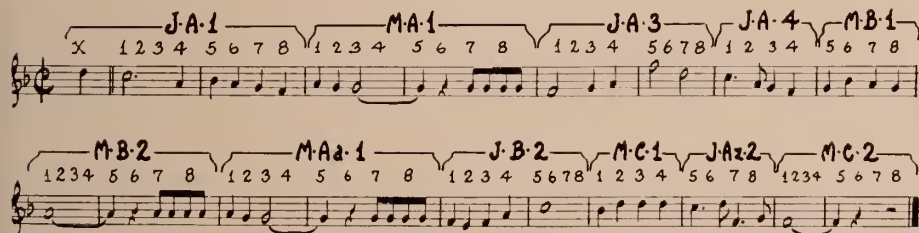


FIGURE 8.

a great extent this method has little application to the requirements of the amateur since he is limited to the mood of the pictorial material. To use of already existing musical material. However, in scoring directly from records to the picture, this method does provide the amateur with *start* and *stop* indications and possibly the adjustment of playback level to better conform to the char-

downs, can be edited into an entirely satisfactory sound track. The successful use of this method (or any method) is dependent upon the preparation that has preceded the recording.

Careful planning and preparation is as important to the successful scoring as careful planning and preparation is essential to successful filming.

• See Next Page



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BOAT TO CHINO

• Continued from Page 163

match to light it. As he strikes the match he reaches into his coat pocket and looks at the check in his right hand. Then with a grim smile he touches the match to the check and watches it burn in the ash tray, smiling.

Camera 30.

CU Joe: Musing.

Title or Dialog:

One thousand bucks . . . and a wonderful trip to China . . . a slow boat to China . . . that's fine . . . fine . . . fine . . . but not for Joe. I couldn't live with myself. Instead we'll make it a slow train to Chino!

Camera 32.

MLS: Hold on Joe as he mashes his cigaret in the ash tray. gets up and exits to the right.

Fade Out.

Fade In.

Camera 33.

LS: We are in the subway station again and we see Joe enter from the left, smiling and happy. He cuts across to the right and enters the subway train.

Camera 34.

CU: Joe is sitting in his seat and is just unfolding a tabloid newspaper when another man sits down in the seat next to him. Apparently the man is no stranger because he greets Joe warmly and says:

Camera 35.

Hi Joe . . . what's new?

Joe: Nope. Nothing new. Got a new account today . . . that's about all.

Man: Say Joe, I got a couple tickets to the Philharmonic. Grace hates that longhair stuff. Here, take them—I know you like that kind of stuff. Go on, take them.

Camera 36 Same as 35 and 34.

Joe: No thanks pal . . . I'd rather take a slow ride to Chino . . .

Man: Chino? You crazy? Of course we're going to Chino. fastest growing suburb in Paducah County . . . Joe . . . you nuts or something . . . Hey Joe . . .

Joe: Smiling . . . Just happy . . . I like the train to Chino . . .

Fade Out.

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VISTAVISION

• Continued from Page 159

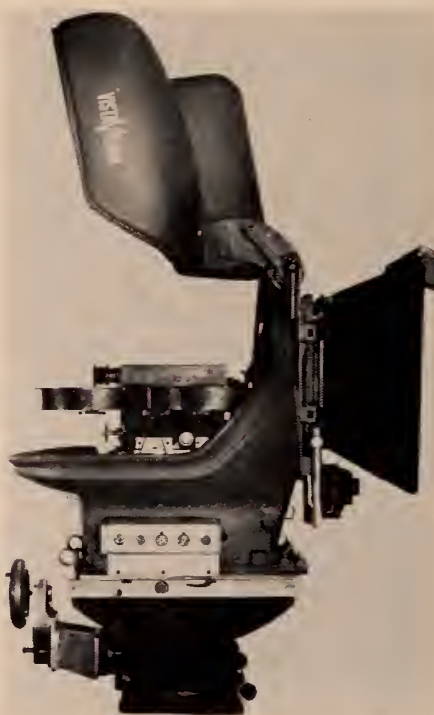
(unlike anamorphic processes which are restricted to one lens) and produces extreme sharpness edge to edge on all sides of the screen.

We can say with no reservations that the Vitavision image is the best we have ever seen and is the most successful process to date.

But what is the significance of Vistavision?

First of all, Paramount is making it available to all film studios. Technical data is free to anyone interested, and this will certainly hasten the adaptation to 16mm.

Technically speaking, the versatility of Vistavision starts at the time of shooting, using a horizontal camera exposing two frames of negative, instead of the one frame as in conventional cameras. Next step is in the print, where the enlarged two-frame



Vistavision camera used to produce prints (above). Illustration was photographed from the side, showing the housing open. Note that the camera and film magazines are in a horizontal position.

picture is reduced to regulation 35mm size. Reduction from two frames to one results in higher definition of the projected picture and cuts grain to a minimum when the image is blown up.

This system also allows a variety of lenses to be used. Officials at Paramount say that anything from 9 degrees to 75 degrees is acceptable and will not produce distortion.

We saw the demonstration at Paramount, on a screen measuring 62 ft. x 35 ft. Test footages shown were projected at regular theatre size, and up to 51 ft. x 33 ft. Clips from

"White Christmas" and "The Big Top" were also shown in the recommended ratio of 1:85 at a picture size of 46 ft. x 27 ft.

Now about 16 mm and the possible use of this system.

Is it necessary for 16mm? Yes—in our opinion. It sows more, from top to bottom and from side to side and therefore is a useful process for 16mm. It can eliminate many camera set-ups and at the same time retain a unity that cannot be had in any other way.

MUSIC

• Continued from Page 165

A timing breakdown for scoring purposes is the counterpart of a script for filming purposes. A detailed timing breakdown for scoring may be either actual timing of scene or based on a frame count of scenes which is then converted to timing. If you have the facilities for making a frame count, a breakdown based on this method is not only more accurate (in over all) but is easier to make in the beginning. Also, a frame count breakdown is usually easier to adjust or alter if later requirements indicate any such adjustment. With some types of equipment (Wilson Syncro-Meter) scoring can be done to frame count alone in many cases.

Accurate timing is essential to successful scoring whether from records direct to picture or from records to magnetic tape for subsequent cutting and editing. It provides the necessary information for the best choice of musical material. It also provides the information for accurately determining start and stop points for effective musical continuity. Accurate timing is the basis of all effective "Wild" scoring. So you can readily see that a complete timing breakdown is almost a requirement for a successful approach to motion picture scoring.

Mr. Garlock will continue this discussion next month in Part VI of "Music for Movies"

Readers are invited to send amateur films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award—two stars, "good"—three stars, "very good"—and four stars, "excellent."

being paid for his time and, since he is, he must produce at a profit.

The contracts which this producer signs are pretty much alike. However, there are two distinct methods of payment. In the first, payment is made upon signing of the contract. Additional payments are made upon completion of the shooting script. More money is paid to the producer upon completion of the work print and a final payment is paid after recording, when the film has gone to the laboratory for duplication.

The other method, while being similar in the down payment and script payment, has provisions for payments after each fifty scenes have been completed. This breaks the payments into a series of smaller sums but they are sums which arrive when they are most needed—during the work.

The preliminary work is usually financed by the down payment given during the signing of the contract. It is here that most producers sink or swim. It is easy to throw away money on a large Hollywood-type staff when the details can be handled single handedly.

Normally, the client requires at least a rough shooting script before he'll approve production. To do this the producer contact a local film library. He rents all films available on his subject: concrete, in this instance.

There are several reasons for this but foremost among them is the importance of seeing what has been done to avoid duplication. At the same time it is possible and ethical to re-do scenes if they can be done better or if technological advances have changed.

When these films have been sifted, evaluated and digested the producer is then in a position to meet again with the publicity director to outline the slant on the new film. The structure of sequences, such as would be defined on a shooting script, is not yet clear. Only the basic statement and approach have now been determined.

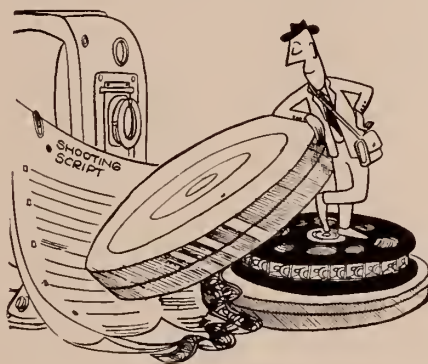
The two men talk over their approaches to the film: the publicity director representing the business and the producer the esthetic. After he has an understanding of what the client expects in his films the producer is ready to assemble the script. He begins by assembling all available literature on the subject. This includes pamphlets, magazine stories, books and historical treatises. These are scanned for ideas which can be translated into picture sequences.

As these ideas are found the useable ones are noted on 3x5 file cards.

Often these consist of single sentences, lifted bodily from text. In other instances, they are photographs, cut from magazines, and pasted to a sentence which the producer has written. All of these are filed.

Once this phase of research is completed, the cards are assembled into a framework which represents the film and tacked on the story board. From here the cards, which are now the basis for individual sequences and scenes, are rearranged to tighten the continuity of the final script.

When the film's continuity seems acceptable the cards and pictures are laid out in a picture story form: such as that used in picture magazines. A



picture or caption is used per page and this is the "story book". It is an exact duplication of the story board and is in reality a shooting script.

"The value of such a presentation is inestimable," the producer said. "The final O.K. for a production is usually not up to the publicity director. In large organizations it is decided at a Board of Directors meeting. These men know little about films. They know their own business. If a written script is presented, they cannot visualize. The story book is visual. It has a better chance of acceptance."

The value of the book over the story board lies in its ability to force the viewer to look at it in its planned continuity. A story board, with its long line of pictures, has no such restriction and it is difficult for the layman to visualize the film.

"From this point forward," the producer said, "I stop being either a salesman or a creative person, and become the assistant producer; the executive flunky who is charged with the details."

For between this point and the filming lies a long road filled with millions of details: selection of location, the planning of shooting schedules, arrangements for models, collections of releases.

Perhaps the most difficult job is the location of locations. In most films certain scenes require specific

kinds of locations. It requires a lot of driving and looking to find them. There seems to be no other way: just looking.

Once these have been located then a rough shooting schedule can be worked out. Processing schedules for all industrial shots were ascertained so the cameraman could be at the scene during the specific phases of production required by the shooting script.

Only approximate shooting dates were arranged. Nothing definite could be planned since a small production such as this normally depends upon location shooting much more than it does on set filming. This of course brings with it a great reliance upon the weather. To avoid costly delays each day is "double booked", that is, an indoor and outdoor scene were tentatively booked for the same day. These were subject to confirmation the morning of the scheduled shooting.

While this seemingly entails extra work, it actually saves time on a small production. For example, take his shooting schedule for March 3rd. It reads, "Shoot interiors of Kenyon home or shoot exteriors of Grayview building."

At 8:30 on March 3rd the producer was in his office. His camera was ready to go. He checked with the weather. It was an undecided day: the clouds were threatening. He called the weather bureau to check the forecast. As it happened it was forecast for rain. He called the manager of the Grayview building and postponed the shooting and called the Kenyon home to confirm interior shooting that day.

"All my shooting is handled this way," he said. "Models are arranged for in the same way. They are booked days in advance, but only on a tentative basis subject to confirmation the morning of the shooting session. This means I've got to make up my mind about shooting early each morning but it saves both time and money."

Model releases are a must for any advertising firm. Normally they are signed, by the models, before shooting has begun or upon payment for the day's work. Releases for use of locations are usually verbal agreements and do not entail written releases other than shots in a public building. When this is necessary the agreement usually consists of a series of letters between the producer and the proper official.

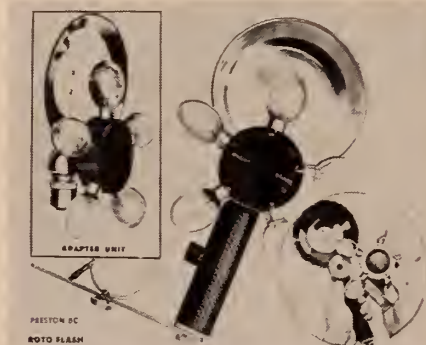
To sum up, work progresses step by step. Collecting the strings tighter into your hands as the film nears the shooting stage. Keep the days flexible for you can neither afford to waste time nor have the ability to out-guess old father chance.

SHOPPING

• Continued from Page 150

Turret Flasher

The Preston BC Roto Flash, (made in Sweden) new 5-bulb turret flash gun, lets you shoot up to five pictures without reloading or bulb fumbling. The gun has revolving, interchangeable magazine that snaps instantly onto turret head and holds up to five (similar or different size) bayonet-base bulbs. Bulbs are individually hand-rotated into firing position and unit fits all cameras with pre-synchronized shutter. Has adjustable reflector for different-size bulbs; tough, plastic-covered aluminum battery case; positive spark condenser unit. Uses standard 22½ volt hearing aid battery. Complete, \$14.95 ppd. Adaptor Unit, with special reduction sleeve to fit either "screw-type" or "bayonet-type" vertical socket flash guns, \$8.95 ppd. Extra magazines, \$2.49 each,



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* * *

Do It Yourself

With the advent of the Do-It-Yourself craze, there is no reason why movie makers can't save a dollar here and there by making their own projection stands, editing tables and other equipment which requires a flat surface, and after use, can be stored out of sight. The Tyco Inc., Dobbs Ferry, N. Y., has just announced their offer of Utility Folding Legs which sell for \$8.95 per set of two, f.o.b. New York. The company states that they will offer a 5% discount in lots of 6 or more sets; 10% off for 10 or more. Write the company for more information at the above address.

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LOS ANGELES 48, CALIF.

MOVIE IDEAS

• Continued from Page 142

as many different versions of boredom as possible. I even showed flies and insects—bored. I covered the parks and the bars, and it's amazing how many people you can find who are bored. It's equally amazing how many forms of boredom you can find.

In spots, I shot at high-speed to slow down the motion, to emphasize the boredom. This technique was specially effective on a sequence which showed an old man walking aimlessly across an intersection. It emphasized his lack of direction and pointed up his reluctance even to cross the street.

Though most of my film was really a "documentary", there were many, many scenes which were truly funny. People are really funniest when they are just being themselves. I honestly believe that people are most nearly themselves when they are bored.

—Ed. Richardson,
Grand Forks, N. D.

* * *

Camera Care

All too often we dig into the vitals of our cameras just because there is a funny noise. This should not be. Camera care is important to good photography. Here are a few rules for readers who wish to make their cameras last longer and produce, clear, sharp pictures.

(1) Never disassemble your camera.

(2) Oil only those parts which are specified by your instruction manual.

(3) Do not tinker with the shutter mechanism.

(4) If the leather gets dirty or scuffed, clean it with a good leather cleaner, or brush it with Eastman Kodak's leather conditioner.

(5) Blow out the dust from inside your camera. Never wipe it out with a rag. First, the rag will dislodge more lint than it will remove dust, and second, the rag may scratch the lens.

(5) Never wipe your lens with your handkerchief. If you do not have lens tissue blow out the dust.

(6) Do not saturate your lens with lens cleaner. It is entirely possible that this may seep into the inner elements and you'd have to take the camera to a repair man to have it cleaned.

(7) If anything major goes wrong, take the camera back home for service or take it to a competent repairman.

(8) Insure your camera before you use it. If you drop it or break it, it can cost a lot to have fixed. Protect your camera. It doesn't cost much.

(9) If you do any work on your camera, buy special jeweler's tools. You can ruin threads and screw heads by using the wrong sized tools. But

• See "IDEAS" on Page 174

PROS

• Continued from Page 156

well at the box office that U-I decided to film another science fiction horror movie in its wide-screen 3-D process. This time, however, there are no creatures from another planet but a prehistoric half-human, half-fish creature that rises from the Amazon to add terror to a scientific expedition.

To accomplish authenticity in the picture, many months were spent in research on strange creatures of the deep and prehistoric mammals. A total of 76 sketches of a body and 32 of a head were made up before one was selected to be used as a model for the prehistoric mammal. Almost 200 pounds of rubber and plastic were used in perfecting the life-size model. The studio folks claim that it took twice the time to perfect its new horror-character as it did to develop the monster Frankenstein and its wolf-man.

Julia Adams is the only woman in the picture, but the film doesn't lack the feminine touch. The script department wrote in a sequence where she wears a smart bathing suit in order to show off her "million-dollar" legs. This scene was dramatized in the horror vein when she goes swimming in a lagoon, not knowing that she is being watched by the strange creature under the water. The director employs the technique of introducing the Gill man mammal so as to dramatize the horrible character and prolong the anxiety of the audience to see it. The audience is the first to see the monster appear, and then we see only a strange type of hand gradually appear over the river bank. The hand and the scaly arm advance slightly toward the camera, producing the effect of his reaching for one of the characters in the story. Then he disappears. He makes his first attack at night and kills several natives, but the audience still is not allowed to see the monster — it only hears the weird sound he makes while the natives scream their death screams.

A little too much time was given the audience to prepare itself for the fatal blow of seeing the horrible character.

Most of the footage was shot in a low-key lighted set. This always adds a mysterious quality to a scene. The use of air bubbles from the divers suits enhanced the underwater shots, as well as the ferns lazily swinging in front of the cameras when the sequence is at its height.

The chase at the end of the picture, when the Gill man comes out of the water, is handled equally as effectively as the underwater footage. The use of slow-moving fog and dampness

• See "PROS" on Page 170

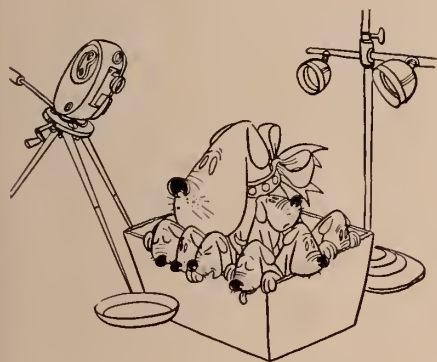
LENSES

• Continued from Page 147

stance. The new lens will have it — the old one will not. The new lens will deliver a sharper image when glare and flare surround the subject; the old one will produce a foggy image, soft, mushy and almost completely broken down. Solution is, of course, to make sure that a good, deep, lens-shade is used with the old lens, and barring accidents, the old F 4.5 should deliver the goods.

If you are buying a new camera, it would be foolish to take a lens which is uncoated, for the reasons outlined above. But if you can get a good buy in an uncoated used lens, then grab it, if the price is right. But you will have to remember that it does have a few limitations.

It might be a good idea to mention that a coated lens should be cleaned lightly with lens tissue and not wiped with the end of your shirt, dirty handkerchief, tie, tea-towel or an old mop.



Optical glass is soft, and the coating will certainly scratch if care is not taken with the cleaning operation. And the same is true of the old F 4.5. Keep it clean, and make sure that the lens is firmly set in the mount.

It is designed to screw in comfortably up to the shoulder of the lens opening, and should not be allowed to loosen. If sequences are filmed when the lens is loose, then it's going to be better than a ten-to-one shot that the reel will be out of focus. So check this every time you shoot.

Your lens will be one of two types. It will be a fixed focus lens, perhaps, and this means that no distance setting of any kind is necessary when shooting. The lens opening, or diaphragm is set to the proper F-stop and that's all there is to it. The other type is more selective and has to be set to specific distances as engraved on the side of the barrel. The latter is usually more expensive, for obvious reasons, and should be the choice where the sharpest image is needed. For casual shooting of the family and infrequent use, the fixed focus lens is perfectly all right.

The standard lens for 8mm, ($1\frac{1}{2}$ inch, or 1 inch for 16mm) is designed to record normal shots and common usage. It is usually a good all-purpose lens, completely tested by the manufacturer, and can be depended upon to do a decent job.

But there are two more types of lenses available, and these can make movie-making an exciting and satisfying kind of hobby.

Let's take the wide-angle first. This one is usually shorter than the standard lens, and will cover a wider angle of view. In other words, it will see more, and because of this, the image will be a little smaller. The problems of focus are not nearly as critical with the wide-angle and it has a greater range of sharpness. In other words, you can get greater depth with a wide-angle, at say F 9 than you can get with the regular lens at the same opening.

It is a must for shooting rapidly moving action where there is no time to focus, and it is invaluable for making sweeping vistas where the subject is tall and wide, and covers much ground.

Seems to us that the wide-angle is the coming lens, as it were. In fact it won't surprise us a bit of sales of the wide-angle increase to the point where they equal the regular lens. And here's why:

What with Cinemascope, Panavision, Cinerama, Vistarama and the other new Hollywood gimmicks, it seems to prove that people generally like the new wide-angle movies. And the reason for that is simple enough too. We all deplore the narrow angle available to us with the regular lens, and usually we purchase a wide-angle as soon as the budget can stand it to escape from the narrow confines of the $\frac{1}{2}$ " or 1" lens. It means too, that the lazy movie-maker can do much more, with less work. Using a wide-angle lens eliminates the necessity of moving around and we can show more with less effort.

While it is true that some wide-angle lenses show more than the eye can see, it is a psychological fact too that the eye accepts this point of view as a natural thing and there are no conflicts when viewing movies of this kind.

So, the value of a wide-angle lens is that more things can be packed into an 8 mm or 16mm frame; it needs little focusing; camera position need not be changed as often as with the regular lens.

Sounds fine? Of course, but it isn't the be-all and the end-all of all your lens problems. Using a wide-angle is akin to being married to a glamor-gal. Too much of a good

things never works out too well. It is the selective individual who can choose the proper lens for the proper job who will never tire of the capabilities of the wide-angle.

To supplement the regular lens and the wide-angle, we have the telephoto. Its function is simply to provide a larger image — usually twice the size of the normal lens, and sometimes three times to ten times the normal image, in extreme cases. It is invaluable for providing those subtle little touches to an ordinary film which will lift it out of that category into the realms of true creativeness. It gives the filmer a close look and provides the impact to point up any theme. It will not distort, when used properly and is the only lens to employ when a short sequence of one or two people must be made. It provides then, the intimacy and truth of a sworn statement.

But the telephoto can cause trouble. It should be focused properly and carefully because the depth of sharpness is much less than with the regular lens, and very shallow when compared with the wide-angle. It will magnify camera shake and will blow up the errors of a careless pan shot. It will magnify heat waves rising from a distant field and distort the image if the filmer is not careful to note these conditions before he shoots.

But there is nothing to compare with a fine telephoto shot, say of a nesting bird, with the background pleasantly out of focus, providing a stereo effect with brilliant highlights and shadows.

Well, what lens shall we buy? Assuming that we already have the conventional lens which came with our camera, or even the trusty old F 4.5,



what then? For our hard-earned money, we would say a wide-angle.

It is simple to use, inexpensive and will be worth its weight in gold when shooting time comes around again.

Because of its greater depth of focus it can provide shots which are better composed. Figures can be set up in the foreground, (as a frame) and then one can use the main action at ten or fifteen feet away — all in per-

• See Next Page

LENSES

• Continued from Page 169

fect focus, and giving a fine illusion of depth and reality.

When you decide on a wide-angle, do a little shopping.

Consult your dealer and ask about the special wide-angle made for your camera. Tell him that you would like to try it out first before you buy. This is a sensible idea, even if he will only allow you to test it outside the store, nearby. Make a note of the aperture and the object distance, and then take a good look at your film when it is processed.

If other lenses are available for your camera, try them under the same conditions and compare the results. Your eyes are your best friends, and all the charts and computations won't help you if the lens you buy is not the right one for your needs.

You are the best judge.

So, think about it — talk to your friends who have a wide-angle, and then go out and try it for yourself.

It might be an unforgettable experience.

HIT 'EM TWICE

• Continued from Page 148

Because there is no change in point of view it is surprising how startled my customers are when they see themselves actually unfreeze from a still to real motion on cine film."

This of course is the greatest advantage of using both cameras. And Alea says that the hand-held equipment is almost equivalent to a tripod shot.

The movie story usually will include the stills which he has taken.

"I start with footage of the wedding album and shoot a few feet of the important shots. Then I splice in the actual movie footage and this way I get a wonderful continuity in the film," he said.

The bracket is affixed to the still camera body by two clamps. Base of the bracket is felt-covered in order to avoid scratching. Last we heard from Alea was that he intended to market the bracket because it has aroused so much interest in his home town.

When he does that, Home Movies will advise readers where to procure it and the price per unit.

In the meantime, a pat on the back to Joe Alea for a fine idea.



DOLLY

• Continued from Page 159

erally just a place to carry the microphone as we use a separate microphone boom and stand for most of our work. Notice in photograph that the tripod legs are held in sockets by springs. This enables us to use a relatively inexpensive tripod, in this case a "Quick Set Husky," which I believe costs around \$30.00, upon which, we mount our Auricon Cine-Voice. The bicycle seat was \$2.95. The microphone pipe, plates, attachments, etc., ran another \$3.50. There you have all of our expenses.

Notice that the three small wheels are welded on to the angle iron. The lawn mower wheels that we use for the front are ball bearing type and are held in place with cotter pins. The handle is detachable. The purpose of this is for transportation only, however, it has two bolts to hold it in the shaft of the guide wheel so that the dolly may be pushed as well as pulled. For those photographers who have professional tripods, it would probably be better to bolt a triangle or flat to the dolly platform, which would be there permanently, allowing the photographer to take his tripod on and off with a great deal of ease, however, this spring system that we use here works very satisfactorily, camera never jumps out even under very rough treatment. The adjustable handle on the ball joint tripod pan head was made from an old window squeegee, purchased in the local Woolworth store. Notice that in picture two, the amplifier for the Cine-Voice, fits into a tray attached to the tripod. This enables one man to operate the sound controls as well as the camera controls.

Altogether, this dolly cost us about \$53.45 to build, plus our labor which consisted of bolting the plywood panel on top, placing linoleum paste on top of that and pressing down a rubber mat and the final bit of work was the edging. Admittedly, this rig is not satisfactory for highly professional work, however, we do not pick up the sound of the dolly in our home made zoom shots in and out of the scene, in fact, we found it to be rock steady and very silent, providing it is greased well and oiled well. We do not use tracks; at least we haven't had the need for them yet. About the only criticism the we can make for a dolly of this price, is the fact that we do have to turn the rear wheels before we move in or out. This also serves as a very handy platform to cart all our gear out to the truck when going to and from a location.

PROS

• Continued from Page 168

of the caverns which pick up terrific highlights add a great deal to the excitement at the close of the film.

RHAPSODY

METRO-GOLDWYN MAYER

Stars: Elizabeth Taylor, Vittorio Gassman, John Ericson, and Louis Colhern. Director of Photography: Robert Plonck, ASC. Art Directors: Cedric Gibbons and Paul Groesse. Film Editor: John Dunning, ACE. Set decoration: Edwin B. Willis and Hugh Hunt. Recording Supervisor: Douglas Shearer. Assistant Director: Ridgeway Collow. Make-up: William Tuttle. Piano Supervision: Harold Gelmon. Violin Supervision: Morris Brenner. Screenplay: Foy and Michael Konin. Adapted by Ruth and Augustus Goetz. Based on the novel, "Maurice Guest," by Henry Handel Richardson. Music conducted by Johnny Green. Produced by Lawrence Weingarten. Directed by Charles Vidor. Running time: 115 minutes.

In the writing field, it is said, there is a great difference between writing for a slick publication and writing for a pulp magazine. If the set-up were the same in the movie field, then "Rhapsody" would fall in the "extra slick" bracket. Here is a movie that is tops in every respect. What "Red Shoes" did for ballet, "Rhapsody" will do for "long-haired" music.

The novel enjoyed great success and the outstanding writing team of Fay and Michael Kanin wrote the screen play. As we all know, there is many a slip from the spoon to the lip, but this doesn't hold true here. Not only was the shooting script polished to perfection, but every department in production added its spark to make this one of the most outstanding films to come out of the Hollywood factories in a long time. A number of films have been produced to make use of the wide screen, but most of them have added nothing by using several extra feet of width—just more square footage for the patrons to gape at and nothing to add to the dramatic qualities or artistic value of the films. But "Rhapsody" sold us one hundred percent on the wide screen. It was evident that the production was designed for this new medium and was not just shot with a camera using a new gimmick.

The scene in which Elizabeth Taylor is in a cafe and Vittorio Gassman tells her he is going to play especially for her, the camera is focused on a medium close-up of Taylor. Gassman is at the right of the screen. As he lifts the violin to his chin, it creates a beautiful composition: the violin is at the bottom of the screen line, his profile at the extreme right and Taylor is in the center. As he plays, her expression shows that she is desperately in love with him but that his first love is music which she knows very little about. As he continues to play, the camera pans to the right, giving him a full close-up. He walks

away from Taylor, showing her being lost in the background as he moves near the other group playing their instruments. This technique, without any words, accents the vast difference between the two lovers. At the finish of his solo, the camera is on a close-up of Gassman. The camera then moves up over him, shooting downward at the violin filling the screen. Then the camera moves down, permitting the audience to see Taylor in the far-away corner; then dollies slowly up to her as she hears the other musicians congratulating him.

All the way through the picture, the finest camera techniques matched the fine script. During the piano solo by John Ericson (when he realizes Taylor is leaving him), the camera is again used to great advantage. This time the camera was placed down in the or-



chestra pit, shooting upward, which gives the psychological effect that Ericson is feeling low and despondent.

Since both Ericson and Gassman are not accomplished musicians, the direction and coaching of these stars is a masterpiece, producing the illusion even to musicians that they are playing the instruments.

Here is a little information that we learned which I should like to pass on as strictly technical information and not intended in any way to discredit Elizabeth Taylor's acting ability, for she is one of Hollywood's finest performers. In one musical sequence that runs roughly 900 feet, a scene showing the musicians, the orchestra, the conductor, the audience's reaction, and the reaction of Taylor, they shot over two thousand feet of close-ups of Taylor giving out with many different types of emotions. This sequence, showing Ericson playing his debut but realizing she is leaving him, is a masterpiece in film work. The footage of Taylor's reaction was cut in at different times during his musical number. It shows Taylor, happy that he is making such a wonderful debut, then crying because she still loves him but believes she has a greater love for another man. Then she is happy because he has become great, and now she can leave him on his own. You

can see quite clearly that this scene was filled with practically every emotion in the books. This extra footage paid off by making the climax of this picture one that will be long remembered.

HOLMES

• Continued from Page 157

for shooting, then hustling it back into the Bombardier again before it froze — and Cine-Specials with their tiny Oilite bearings freeze easily. However, too many winter stories simply can't be shot within arm's reach of a Bombardier.

The predominant requirement of a camera for winter operation is that you should be able to service it yourself under the most adverse conditions. Time and again I've spent most of the night in an isolated camp up north, seated in the middle of an eiderdown bedroll spread on the spruce-bough floor, encircled by candles stuck in bottle-necks for light and with the old Bell & Howell completely apart as I hunted for the last speck of oil that was causing the trouble. Once the camera refused to attain or maintain speed, the routine would be to take it apart and wash and wipe dry every bearing surface that could be reached. Reassembled, the camera would be checked with a watch for speed, then taken outside and hung in a tree beside a thermometer to freeze down for an hour while you ducked back inside to nurse the fire. If it held speed on the next check you were just plain lucky . . . if it didn't, you started all over again. Then, once you got it working properly, the smart thing to do was leave it outside permanently until the job was finished, to avoid the hazards of condensation.

That's a trick employed by the native trapper in caring for his rifle throughout the winter — after he's taken it all apart and boiled the lubricated parts in a pan of water on the stove to remove the oil.

Keeping the man behind the camera in good condition is equally important, particularly when the going is really rough. One of the all-time lows in my experience occurred some years ago, with a party of surveyors in northern Manitoba, Canada. My part of the effort was to produce a film on the technique of winter surveying, but the men who did the surveying suffered most. We were living in tents in the middle of winter almost straight west of Fort Churchill, (1,000 miles north of Minneapolis, Minnesota), and a hundred miles from anywhere by air. The first night in our first camp is one we'll all remember — at dawn the thermometer hanging on the pole inside the tent read 48 below zero.

• See "HOLMES" on Page 172

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sage north on the only plane available, an open-cockpit, two-place "Canuck" biplane — the Canadian version of a me off with my baggage on the only solid ice he could find, some miles from my destination, graciously took my picture to add to his personal album, said a hurried good-bye and left me standing there. All I could do was leave cameras and baggage piled up on the ice and start walking in the general direction of a game guardian's cabin miles away. Finally encountered an Indian trapper with a dog-team and gave him a message to take ahead, then proceeded to follow on foot. Help came hustling down the trail a few hours later. The grand finale to that jaunt came about three weeks later when three of us were marooned in a cabin by rising flood waters, finally ran our food supply down to a serious minimum and got around to picking the odd meal off carcasses scrounged from the piles of skinned muskrats abandoned in the bush.

Food can get to be mighty important in isolated locations even without the hazards of winter, a fact emphasized by a fairly recent experience on Lac la Ronge, in northern Saskatchewan. Stranded on an island .5 miles from the nearest settlement while on location in October for some sport fishing films, the wind and rain lashed without let-up from Monday to Friday night. Wind velocity was so high that rain drove through the tent walls in a fine mist. Everything inside and out was soaked and stayed that way. The ability to keep a roaring fire going under such conditions is something you have to learn from experience. It can be done, but eventually there came the realization that it wasn't worth the effort. Body heat generated from food produced considerably more comfort.

Now, let me emphasize that the incidents outlined are merely highlights in an otherwise normal routine of film production in Western Canada — most of it extremely pleasant.

As a one-man film production effort, I find that the equivalent of six 20-minute films in color and sound can keep me well occupied for a year.

Simply through close association with the industry, most of my films in recent years deal with various phases of agriculture. In the past 10 years, for instance, I've made 16 different 20-minute films on how to kill weeds with chemicals — a problem of great importance to farmers.

Well distributed through the weeds were other stories on dentistry, auto insurance, local history, winter freighting, tuberculosis, lumbering, wildlife, and so on into the great fund of story material that only motion pictures can handle best.

HOLMES

• Continued from Page 171

Under those conditions someone must keep hustling fuel for fires. Proper clothes and food are equally important. Our cook on that occasion was outstanding for his ability to raise dough and bake fresh bread every day in his tent regardless of temperature. His supply of potatoes always stood in the snow just outside the door-flap. Every time we moved them, each sackful sounded like a bushel of crockery doorknobs. They, too, were frozen solid.

Although a cameraman's working day was only two hours long, the quality of light was perfect for Kodachrome. At noon on January 15 the sun reached a maximum of 12½ degrees above the southern horizon, and a six-foot man cast a shadow 27 feet long.

Newsreel work provided some rugged occasions years ago, but it was nothing that an Eyemo couldn't cope with. In fact, my Eyemo produced the first authentic motion pictures of an actual gold rush — Red Lake, in northwestern Ontario, early in 1926. I'd helped to assemble and bought pas-Curtiss "Jenny" — powered with a 90-horse water-cooled OX-5 engine. One hour after take-off we tangled with a blizzard, and shortly after that we piled up in the brush. Rescued by a prospector with a dog-team, we spent a few days repairing the battered aircraft and flew back with it despite a splintered wooden prop and torn fabric ballooning all over the place. Fox News had something sensational from that jaunt.

On another occasion I'd gone north alone to produce a documentary on trapping. Since the charter pilot was worried about rotting ice, he dumped

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LEATHERCRAFT

• FREE "DO-IT-YOURSELF" Leathercraft Catalog. Tandy Leather Company, Box 791-P3, Fort Worth, Texas.

IDEAS

• Continued from Page 168

it's a bad idea to fix it yourself.

(10) Never leave your camera near heat. This means stove or glove compartment. Whether you realize it or not, temperatures inside your glove compartment often reach 180°. That's too hot for either film or camera.

—Jeanne Arles.
Milwaukee, Wisc.

* * *

The First Smoke

At what point man's addiction to tobacco was transferred to his younger generations is not known and at what point this juvenile interest in things adult was first carried in the written word is also not known, but everyone knows of the "first smoke" of Huck Finn and Tom Sawyer.

Since that time boys have not changed. It is still a boy's first initiation into manhood to take a few hidden puffs from his dad's pipe or a stolen cigarette. The first puffs are the ones most kids remember for a long time. The smoke stings. It bites. It crimps the throat, but . . . since it's a necessary requisite to manhood it is carried on like a secret ritual . . . only to bring sickness and sorrow.

I felt that this very human incident would be the wonderful substance for a two-reel film. The story was not

to be funny or satirical. It was to be quite honest. The documentary, if you will, of a boy's first experience with tobacco.

I began by trying to remember back to my childhood. I remembered how secretive this act must be. To simply walk into the house and ask dad for a cigarette would have been wrong. The smoke must be stolen and I built the story around this. My life was spent on a farm, but kids are not that way any more. They all seem to be city dwellers and my kid had to be just that.

My story began with the morning of the day. The little boy awakens and feels as if this is to be a grand and wonderful day. He eats breakfast just as with any other day, but his spirits are high. He does not know why but he has a feeling *this is the day*.

On his way out of the house he notices a half-smoked cigarette in the ash tray. He steals it. Outside the gang gathers 'round as he shows them his priceless trophy: an almost whole cigarette. The gang fades away to meet seconds later in a dark alley.

One of the boys brings forth a match. The boy puts the cigarette to his lips and strikes the match. The match roars into flame and the boy stares at it, fascinated by its brightness and the power which it has. Slowly, child-like, inexperienced, he ap-

plies the match to the cigarette and draws in the smoke.

He coughs. He sputters. He doubles up with the sharp biting smoke as it reaches deep into his lungs. The gang laughs and he straightens up smiling weakly as he removes the cigarette and blows a weak puff of smoke.

He passes the cigarette to a pal who goes through the same antics. He disdainfully takes back the cigarette and takes another puff, managing to stifle the cough which is growing in his throat.

He drops the cigarette and makes his way back home. At home he falls into bed. At lunch time he eats very little. At supper time he greets his father at the door. His father, a cigarette in his hand, smiles. The boy smells the smoke and becomes ill. This has been a bad day.

—Joe Elmon,
Racine, Wisc.

* * *

Early Baby Films

Most fathers begin their baby films the day the baby comes home from the hospital. That's really too late. Baby films should be started earlier to include all the memories which a baby can bring.

You, parents, remember the day you first discovered you were to become parents? Remember your joy? That's when you should begin baby films.

And later, when you wife became hungry for the funniest of foods: the strawberries in December or the pickles with ice cream. Those things should be on film.

These things are honest and real, and most important, they are things which you've gone through with all the feeling and concern you can muster. They are life and they deserve to be on film.

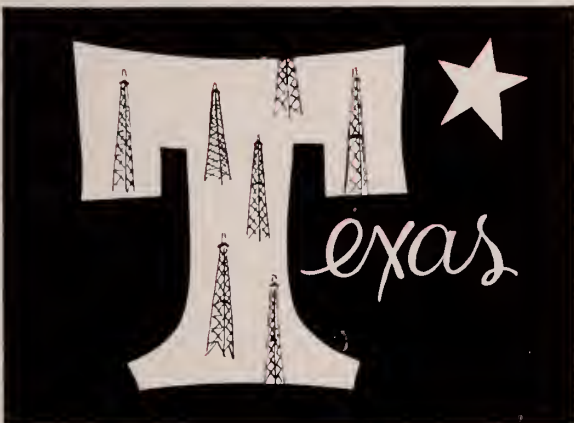
Don't try to make these things funny. If you do you will only succeed in making them dull. If you play it completely honest, shooting only documentary sequences, you will build a day-by-day film of your baby's growth, which will be climaxed by its arrival at your home after delivery at the hospital.

A baby film is perhaps the most personal of all films. Make it complete and, more important, make it honest. I know what I'm talking about. I have just completed such a film. It is a good story; a better story than one which I could write. I simply kept my camera at hand and when little incidents happened I was able to get them.

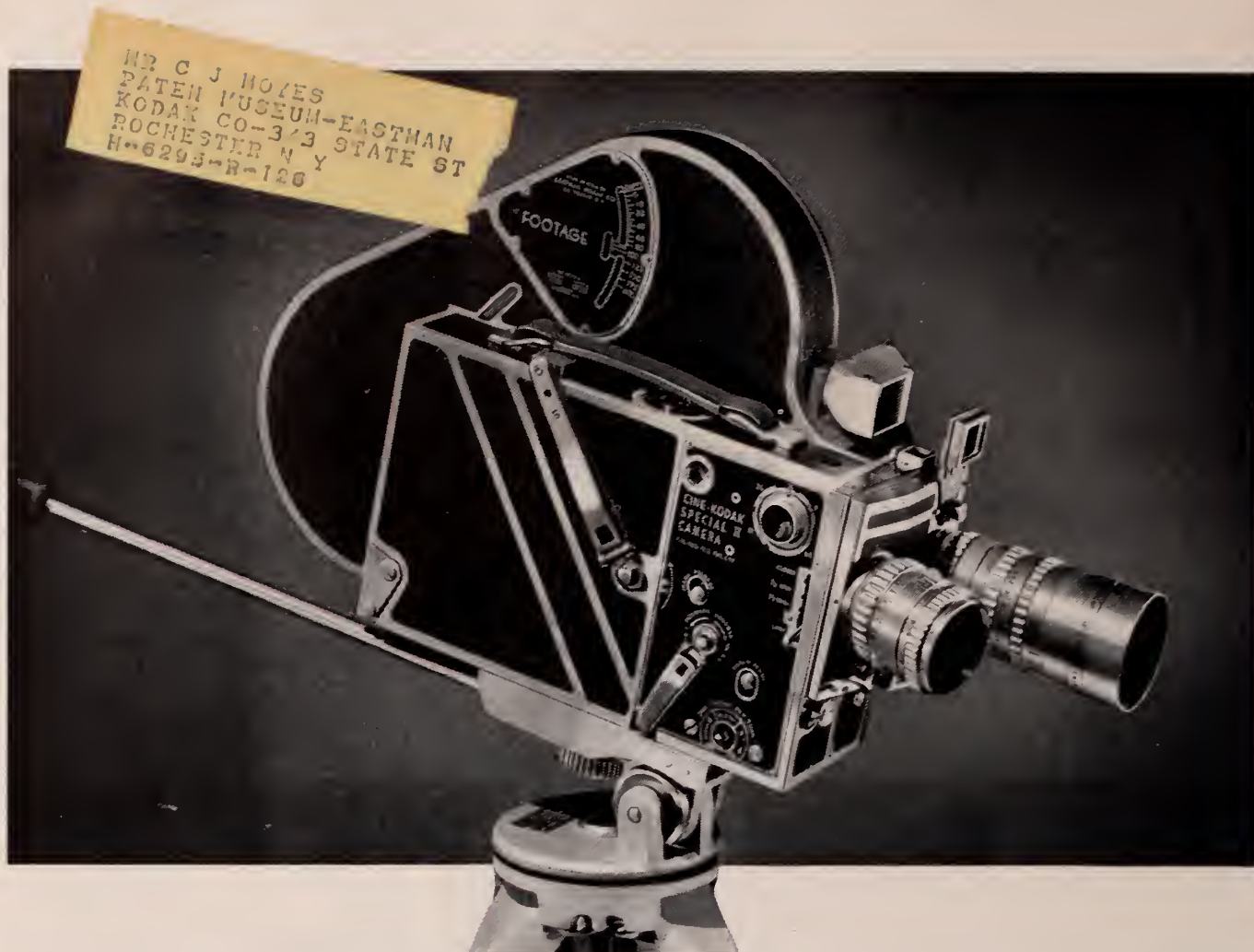
Then I edited them into a human story. I'm proud that I made the film and I think other parents will feel the same way.

—Renee Hawk, Montreal, Canada

Timely Titles



THE TITLES WITH DARK BACKGROUNDS ARE FOR CINE FANS WHO SHOOT ON REVERSAL FILM. THE OTHERS ARE FOR THOSE WHO USE THE POSITIVE METHOD. ALL ARE FOR THE COLOR FAN. THEY CAN BE USED WITH WATER COLORS OR BY PLACING COLORED CELLOPHANE OVER EACH TITLE BEFORE IT IS SHOT.



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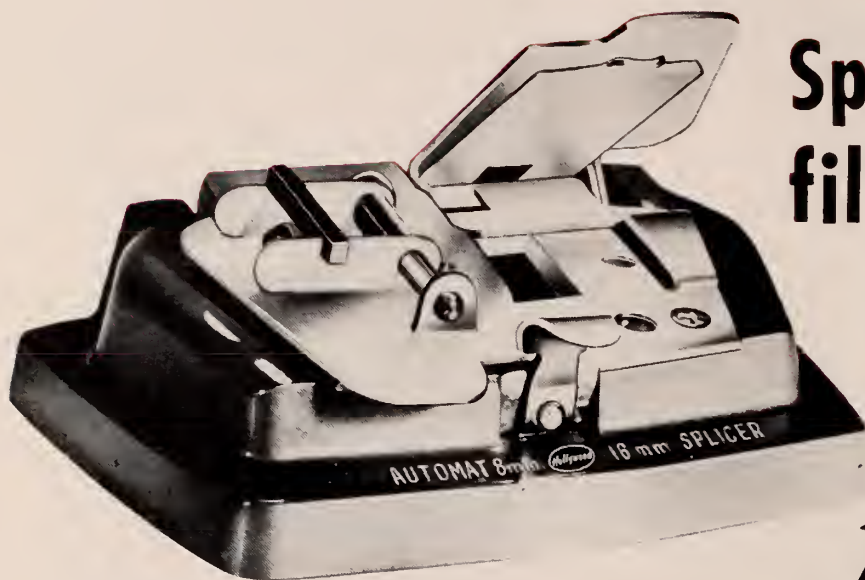
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Home Movies

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professional

CINE PHOTOGRAPHER

Vol. XXI

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No. 5

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Cover Photo by BERNARD

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CLUB VIEWS

New York Eight-New York — Harold Frazers "Spring Frolics" was shown at the last meeting and preparations are now under way for the Gala Guest Night scheduled for April 23rd. The meeting will be held at the Statler Hotel, and members claim that a vast variety of films will be screened. **Vancouver, Canada:** The Vancouver Home Movie Society had their last meeting on April 15th. With excise taxes lowered in Canada, and with the subsequent cut in the retail prices of cameras and equipment, our Canadian cousins may now buy more for less. Everyone is happy there, it seems. "Reel Talk," publication of Vancouver movie people quotes a speaker who addressed the club and who claimed that TV technique was entirely different than the conventional movie making. We respectively point out that, in our opinion there is no difference. Good technique is still good technique, no matter what you call it. Fact is, the TV boys, still wet behind the ears and ignorant, avidly screen thousands of movies to learn something about the so-called movie technique. Hollywood has been called everything, but no one can deny the superb technique evident in any picture, no matter how mediocre the story or the star. The Hollywood boys know the score and the TV boys do not. We see them work, and they are superb. When TV learns something about technique then we can expect more than the inept productions we see today on the little screen.

Omaha Movie Club is happy with **Home Movies'** reviews of their films. It was

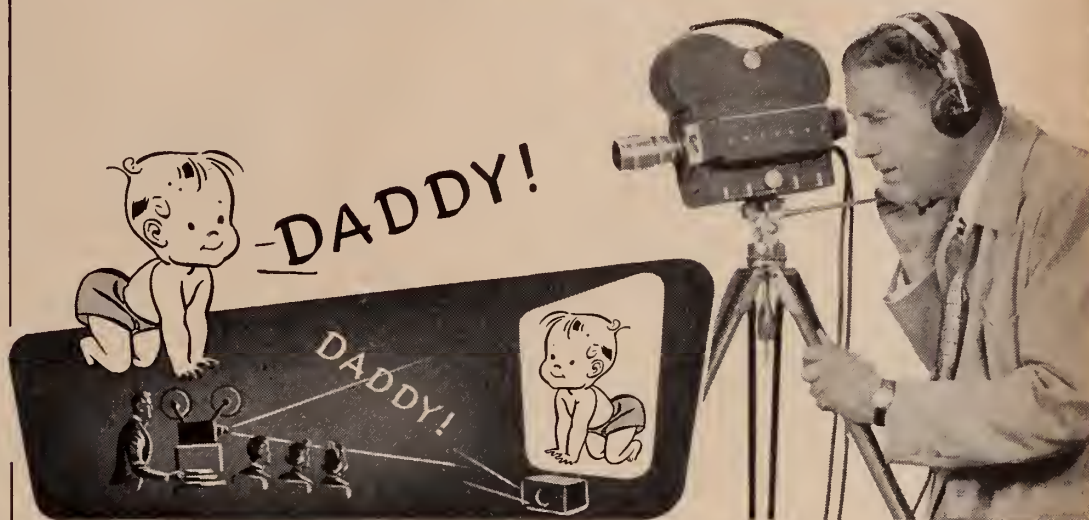


Winners of the Omaha Movie Club Oscar contest. L. to R.s Rev. Earl Conover, Richard Orr, Carroll Swindler, Mrs. Gordon Wiig, Mrs. Herbert Curry, John Koutsky. The 8mm and 16mm winners received trophies; second and third in each class were awarded ceramic plaques which were made by Grace Tite.

nothing—besides, these people turned in a wonderful job, and we think they are working for the very best in technique and story. Good luck to them. **Yakima Movie Club:** Curtis Stout writes that their new club house is now being built, but they seem to have the unique talents of charming cold cash out of thin air. Stout says that the club was organized a year ago with a roster of six. Now they have 36 members and they are shooting for 100

• See "CLUB VIEWS" on Page 183

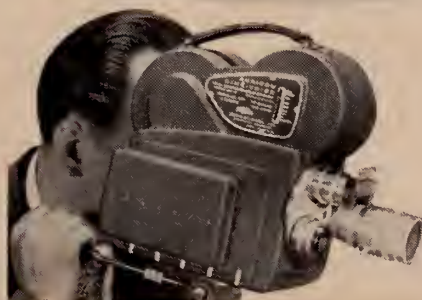
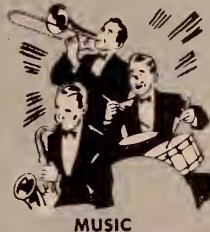
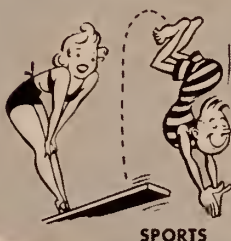
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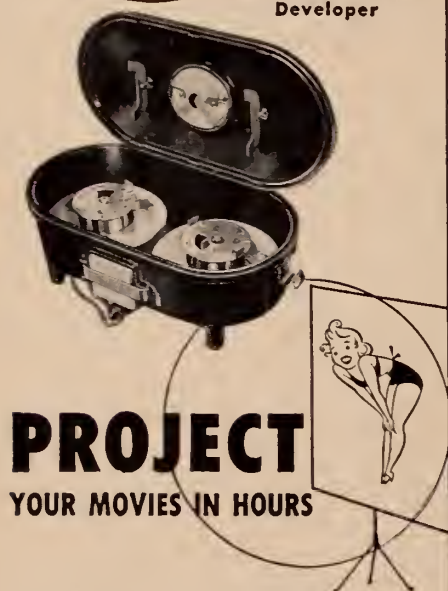


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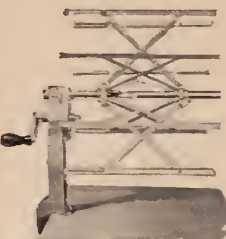
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3 SHORT SCRIPTS...

A Friend in Need

1. M.S. Mother in hallway picking up morning mail.
2. C.U. Mother's face lights up as she sorts through mail.
3. C.U. Invitation to Old Student's Dance.
4. M.S. Mother comes into kitchen where father is eating, shows him the invitation.
5. M.S. Father shakes head in negative, but mother insists.
6. C.U. Father shaking head and speaks.
7. TITLE: "But, dear, we haven't been to a dance for years. I've forgotten how."
8. C.U. Mother looks at Father skeptically. Speaks.
9. TITLE: "We'll go even if I have to teach you how all over again."
10. M.S. Mother and father glare at each other. then father smiles and nods.
- FADEOUT
- FADEIN
11. M.S. Mother and father dance in living room to radio.
12. Their feet as father steps on mother's foot.
13. M.S. Mother stops, rubs foot. looks martyred then starts dancing again.
- FADEOUT

As Time Goes By

1. L.S. The Martin driveway. Margery Martin runs up walk, cuts across lawn and up on porch. enters front door in hurry.
2. M.S. Margery bursts into kitchen and speaks to mother who is preparing dinner at stove.
3. C.U. Margery. happy, speaks.
4. TITLE: "Gosh. Mother, Bob's asked me to go to the Term-End dance, and I haven't got a thing to wear."
5. C.U. Mother. smiles fondly, speaks.
6. TITLE: "Your first high school dance. Well . . . that means a new dress."
7. M.S. Mother and Margery looking through style book. While Margery looks happily through the patterns Mother looks at her gravely and thoughtfully shakes her head.
8. TITLE: "The Night of the Dance."
9. M.S. Margery comes downstairs all dressed up, Bob waits at bottom of stairs.
10. M.S. Mother and dad watch youngsters go out front door.
11. M.S. Mother and Dad waving goodbye to youngsters through living

By FRED and CYNTHIA WILMOT

14. M.S. Father sitting dressed in tux looking miserable. Mother comes into room adjusting evening wrap. Hears Horn. Speaks.
15. TITLE: "That must be the Bensons now. Go and tell them we'll be right out."
16. M.S. Father starts for door and trips over cat. Falls to floor. tries to rise then sinks back holding ankle.
17. M.S. Mother. very worried, helps Father up as Bensons come in door looking sympathetic.
18. C.U. Father speaks, though obviously in pain.
19. TITLE: "Gosh, that would have to happen. I'm sorry dear. Don't let it spoil your evening. You folks go along anyway."
20. M.S. Mother and the Bensons saying goodbye to father who sits in easy chair with drink. magazine and bandaged ankle on chair in front of him.
21. M.S. Father settles back smiling and looks down at cat drinking saucer of milk beside chair. He reaches down and strokes it.
22. C.U. Father settles back comfortably with big smile as he samples drink.

FINIS

By FRED and CYNTHIA WILMOT

- room windows as they drive away.
- FADEOUT.
12. C.U. Hands of clock point to 11:30.
13. M.S. Mother looks out of window, then turns light out and goes upstairs.
14. L.S. Car drives up to house, Margery steps out as Bob comes around and opens door. They stand looking at each other.
15. M.S. Margery looks embarrassed, then puts out hand. Bob shakes it. They smile. Margery speaks.
16. TITLE: "Thanks for a swell time. Bob."
17. M.S. Margery comes upstairs and turns into her room. She is smiling.
18. C.U. Mother and dad looking out of the door of their room. smiling.
19. M.S. Mother tiptoes down hall to Margery's room.
20. M.S. Margery lying asleep in her bed. smiling.
21. C.U. Margery's arm around childhood toy (doll, teddy bear, etc.)
22. M.S. Mother smiles, shakes head, kisses Margery gently and tucks her in.
- FADEOUT.

CLUB VIEWS

• Continued from Page 181

members by Christmas. The club house is not being built with money already in the treasury. They have a sponsor who gave them the lot and \$3,000 cash to use for building the structure, providing that members do the work themselves. Stout goes on to say that when they have their 100 members by Christmas, then they can repay the sponsor—in about ten years. The building will be worth \$10,000 when it is finished, and all members will be stock-holders. He concludes with the thought that there is no reason why other clubs cannot do the same thing. This is the most remarkable thing we have ever heard of and to the sponsor—we simply say this: keep it quiet, or they will beat a path to your door. **Seattle Movie Club** screened "Honeymoon" by Fred Herman, 8mm., "A Vena Hodge Podge" by Al Veno, 8mm., and "Fun Aboard the Hwanoh" by Jack Moron, 16mm sound on film. Anchor Jensen also showed his "Motoring Abroad," a 16mm. color production, and Ted Champion concluded with "Along the Yellowstone Trail."

Chicago Illinois—The Metro Movie Club. Andy Graham, president, uses the last issue of "Metro News" to ask mem-



At right, Harvey Anderson with his 16mm s.o.f. camera making a record of the ground breaking ceremonies of new club house. \$3,000 cash and lot were donated by generous donor on condition that members build structure themselves. Included in photo are Mrs. L. C. Phillips, Mrs. R. Chambers, Mrs. William Berrick, Ron Chambers (Pres.) and Manny Swafford.

bers to check with him on any problems which they may have. He's bothered too, about summer activities, confined in the past to a picnic, but no regular meeting. Why not assign some definite subject or other to every member of the club, or else announce a summer contest on some speci-

fic theme. In September when the organization gets rolling again, films can be submitted and judged. "The Filter", official sheet of the **Los Angeles 8mm. Club** relates the fascinating story of a Brazilian filmmaker who visited that city recently and asked members of the club to suggest ways and means of organizing a movie club in Brazil. Members complied, and Mario Guimoraes of Minas, Brazil is going ahead with the project.

* * *

Brown University: The Rhode Island Movie Makers held their April meeting at the Brown University Photo Lab. Included in the activities of the evening was a conducted tour of the motion picture section of Brown University where new equipment was demonstrated and new processes explained. **Boston Movie Club:** A new contest sponsored by this club has just been announced. Closing date Friday, May 7, 1954, with public showing May 14-16, 1954. Conditions of entry include the following: Any B&W or color, silent or sound is eligible. There are two classes — 8mm and 16mm. Film leaders will be awarded to the first three places in each class. The entry fee is \$1.00 which should be included with entries. Address the club at 351A Newbury Street, Boston 16, Massachusetts. **Otago Cine Photo Club,** New Zealand: Preparations for the Royal Tour at Nelson and Christchurch, and the Queen's visit to Dunedin were featured in members films screened at the last meeting. Just received a copy of the official publication of The Southern Calif. Assoc. of Amateur Movie Clubs.

First story says that spring is just around the corner. Second story states that Marla English is "Miss P.S.A. of 1954". Miss English attended the Annual Club Banquet last month and was duly honored.

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in review

HOUSE OF WAX

ENTERTAINMENT. Sound, 82 min., b&w. Rental. Produced by Warner Brothers.

Content: A melodramatic thriller about a sculptor whose wax museum burns down, causing him to terrorize the city in search of human models to rebuild it. His victims are covered with wax and set up as displays. Stars Vincent Price, Frank Lovejoy, and Phyllis Kirk. Legion of Decency rating: A-2.

Distributor: Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

THE BLUE GARDENIA

ENTERTAINMENT. Sound, 90 min., b&w. Apply. Produced by Warner Bros.

Content: A mystery melodrama about police investigations of a murder whose only clue is a blue gardenia. Stars Anne Baxter, Richard Conte and Ann Sothern. Legion of Decency rating: A-2.

Distributor: Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

YOUTH AND THE U. N.

EDUCATIONAL. Sound, 25 min., b&w. Sale. Available for TV. Produced by the University of Minnesota.

Users: General audiences, highschool age through adult.

Content: Follows a "Pilgrimage," sponsored by the International Odd Fellows' organization, which takes representative highschool students from nearly all U. S. states on a summer educational tour. Introductory sequences show students preparing to go on the Pilgrimage, and then boarding the bus. A few sequences highlight historical spots in Washington, D. C., visited by the students. Interior and exterior scenes of the U. N. building in New York include a concept of the vast number of windows, a short talk on the U. N., remarks by an interpreter, scenes of the general assembly, and a health conference. The students participate in the dedication of a fountain on the U. N. grounds. They are shown as they talk with delegates from all over the world. Sightseeing tours of New York include a boat trip around Manhattan Island, Radio City, a TV broadcast, the Rockefeller Center, and International House. A final activity of the tour is a speaking contest. As the students ride the bus on their way home, the narrator remarks on the importance the tour will have on their future thinking and acting.

Comment: The film shows a typical summer tour sponsored by the Odd Fellows, illustrating what the students see and do.

Distributor: Audio Visual Education Service, University of Minnesota, Westbrook Hall, Minneapolis.

THE WOODCUTTER'S WILLFUL WIFE

EDUCATIONAL. Sound, 2 reels, color or b&w. Rental, sale. Produced by the University of California, Los Angeles.

Content: A fairy tale about a woodcutter and his ambitious wife, dramatized by adult actors in direct dialog. The poor woodcutter is urged by his wife to acquire more and more power and wealth with the aid of a magic tree he has discovered. Tiring exhausted the magic, the unhappy couple are told by the tree that it cannot give them love and contentment. Through their own actions they are returned to poverty. The story is based on a central European variation of the King Midas theme.

Distributor: Educational Film Sales Department, University Extension, University of California, Los Angeles 24.

RADIOACTIVE CONTAMINATION

GOVERNMENT-SPONSORED. Sound, 18 min., b&w. Sale. Produced by the U. S. Department of Defense.

Content: Portrays two shipyard workers expressing fear of radioactive contamination of U.S.S. Independence after the Bikini atomic bomb tests. The film explains that radioactive contamination is only one of the effects of atomic bomb explosions, and illustrates methods used in de-contamination of radioactive elements.

Distributor: United World Films, 1445 Park Ave., New York 29.

THE HONEYMAKERS

EDUCATIONAL. Sound, 20 min., color. Sale. Produced by the Division of Entomology and Economic Zoology, University of Minnesota.

Users: Upper elementary through college general science, biology, entomology, and agriculture.

Content: Shows the honeybee's life cycle, indicating the bee's importance to man. The first sequence shows a bee being forced to sting a man's hand, and narration explains that bees do not sting as readily as people think. Hives in snow are shown and when the hive is opened, bees are working busily although they do not leave the hive. It is explained that when pollen is scarce, it is possible to provide bees with a pollen substitute, or they will seek substitutes, such as saw dust or coal dust. It is noted that a bee visits only one type of flower during each pollen-gathering trip. The cycle of the bee and growth is shown from egg to larva to pupa to adult. It is explained that workers come from fertilized eggs with controlled larva diet, drones from unfertilized eggs, and queen from fertilized eggs with rich diets. Physical differences between the three types are pointed out. The various duties of the workers, which depend on their age, are explained, such as a new worker feeding only five to seven-day-old larva. How the bee tells other bees where she has found a source of pollen or nectar is illustrated by bees' wiggling and circling within the hive, indicating both distance and direction. When a virgin bee comes out of her cell, she stings her rivals to death. A swarming of bees is demonstrated. Concluding sequences show how a keeper extracts honey from the hives and prepares it for market purposes, and shows various ways in which beeswax is used commercially.

Comment: This film presents an excellent study on the honeybee, giving many details with fine illustrative sequences. In one place the comparative sizes of eggs and larvae are nearly lost when the white does not contrast against the yellow cells, but otherwise the sequences are informative and interesting. Could be used for general audiences.

Distributor: Audio Visual Education Service, University of Minnesota, Westbrook Hall, Minneapolis 14, Minn.

THE RIME OF THE ANCIENT MARINER

EDUCATIONAL. Sound, 3 reel, b&w. Rental, sale. Produced by the University of California, Los Angeles.

Content: Combines the poem, "The Rime of the Ancient Mariner," by Samuel Taylor Coleridge and the steel engravings of Paul Gustave Dore into a moving narrative. Slanted for English literature classes.

Distributor: Educational Film Sales Department, University Extension, University of California, Los Angeles 24.

TAXI

ENTERTAINMENT. Sound, 77 min., b&w. Apply. Produced by 20th Century-Fox.

Content: A romantic comedy-drama that tells the story of a New York cab driver and his second fare. A frantic daytime search for a deserting husband by a colleen just arrived from Ireland is conducted with the cabbie's help. Stars Dan Dailey and Constance Smith. Legion of Decency rating: A1.

Distributor: Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

THE MAN BEHIND THE GUN

ENTERTAINMENT. Sound, 82 min., b&w. Rental. Produced by Warner Brothers.

Content: A western story of Los Angeles in the days before the Civil War when Confederate sympathizers tried to separate Southern California from the union. Stars Randolph Scott and Patrice Wymore. Legion of Decency rating: A1.

Distributor: Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

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Weddings

Filming a wedding is perhaps the toughest assignment an amateur can get. For two hours he faces a high pitched battle between the bride, groom, and guests. He can only hope to grab as many interesting sequences as possible. Since I've been roped into making more than two dozen such films for my friends, perhaps I've picked up some hints which might be of help to less experienced photographers.

Shots of the ceremony are always difficult. Either there is no place to film from or the balcony is situated in such a way that the noise of the camera sounds like a 20mm cannon exploding. To avoid this I've found it is often wise to film the ceremony from behind the altar. Most churches have a tiny alcove behind or at the side of the altar for the priest or minister. These are situated in a perfect position to cover the ceremony and, being behind the crowd, muffle the sounds.

The reception is no cinch either. It cannot be handled alone. To facili-



tate the filming I like to pick the scene, say the cake cutting ceremony, set up my lights, arrange my camera then pick an assistant to watch everything while I round up the people I want to film.

While I'm concentrating on shooting and lighting, my assistant engages them in conversation. All I have to do is to direct and shoot and I get nice, alive pictures.

Getting shots of such spur-of-the-moment things as the tossing of the flowers, is best handled with some master plan. See the bride beforehand. She'll show you where it will take place. A word of caution. Don't expect to set up lights for something such as this. The guests rush in with such force that your lights would get trampled in the rush. Instead, let an assistant hold the lights while you shoot.

—Ralph Estabrook,
Hollywood

MOVIE

Silhouettes

Recently I saw one of the most wonderful and different approaches to motion picture photography I've seen in a long time. Basically, it was nothing more than a revival of old style pantomime, handled in silhouette, with music and narration; but all these elements added up to a fresh and pleasing picture and one which others could duplicate.

Any simple one or two reel story could be used. The one which I saw was the story of a boy visiting his girl in the evening. Their actions were filmed as silhouettes. There was no "depth". The set was little more than a white screen with an outline of a door and a sofa. Because of the elimination of detail wonderful things were possible with the more massive subject material. The unimportant story details were automatically removed.

I could see that such a film, lasting only five minutes, was both easy to film and challenge to direct. The fellow who made it told me he'd planned the story so it could be shot in one session, in less than one hour. The scenes were planned to let camera angle and movement be handled from a dolly and the cutting was thus handled in the camera.

The hard work was the pre-shooting planning, for each action and the arrangement of the people in the scenes had to be right since there was nothing else in the picture to distract from an error. In a way this made it tougher on the cast, but through the elimination of facial expressions and other "secondary business", the actors could concentrate strictly on their actions and perfect them quicker.

I think many cameramen would find new pleasure in making a film in this manner. The procedure is simple. All that is required is a large screen (two bed sheets will work) and two or four flood lights which can be pointed at a blank wall behind the screen. It's better to let the light reflect through the screen than it is to shine it directly at the screen.

Exposure can be read directly from the front of the screen. It should be remembered, however, that the meter reading does not represent a middle value. It represents a near white and one or two more stops in exposure will be necessary to keep the film from graying out. However for those people having Westontype meters, the correct exposure can be obtained by placing the reading on the "0" setting.

—Jerry Olson, Tampa, Fla.

Magazine Titles

We do a lot of travelling. We love it and every opportunity we bring back films of the places we've seen.

Since we are such travel bugs we subscribe to many of the travel magazines. Very often we come across stories about places we've seen and filmed or places we plan to visit. It was at this point that I got my idea for titles for our films.

I save all the stories about the places we want to see or have seen. These always have interesting titles and fine "blurbs" or two sentence descriptions. These make excellent titles and subtitles.

We set them in our titler and use them just as we would use home-made titles. Since so much of our travel film is in color, however, and many of the articles are in black and white, we film many of the titles through colored filters or cellophane.

Normally, when using filters the factor for the density of the glass is given on the filter so you know how much additional exposure is necessary. When using colored cellophane, however this is not true. To overcome this we meter the light through the colored cellophane to arrive at the correct exposure.

—Jim Baird,
Winnipeg, Canada

* * *

Surplus Gimmicks

Hollywood is loaded with million dollar gadgets for special effects but I'm not. I've got to make do with little gimmick I can buy or dream up. I've



found a good place to buy effective "dream" material for movie special effects, and that is at a war surplus store.

In these stores you'll find odd shaped lenses which distort, funny chromed gismos which reflect, and plexiglass canopies which blur. I purchased a bomb sighting lens, a huge giant of a lens about 20 inches across, which is

IDEAS

basically a collecting lens. It is about as wide angle a lens as you can get. Being wide angle it distorts beyond belief, yet has a fantastic degree of depth and sharpness familiar to such lenses.

I use this for "weirdie" effects. It is mounted on a stand which, like a tripod, can be raised or lowered to fit in front of my camera lens.

I also purchased a highly chromed cylinder, made for the Army. I divided the cylinder in half — length wise, and painted one side black. The other side remained highly polished. It makes a wonderful wipe dissolve disk.

At the point in my film where I plan a dissolve I switch focus from the scene to the reflected image on the chromed cylinder. Then, as my camera is grinding away, I revolve it till the black side has wiped off the reflection. I reverse the procedure for my introduction to the next scene. It gives me a wonderful effect of the linear perspective being wiped out and faded, then reversed.

There are many gimmicks for sale at next to nothing prices in these shops which can be used in motion picture work. Next time you're puzzled about special effects look at your war surplus store. Maybe you'll find what you are looking for.

—Kolman Cohen,
Brooklyn, N. Y.

Trends

A couple of days ago I attended a meeting of professional photographers, both motion picture and still men, who were discussing "new trends" in photography.

Their discussion rambled for a while as the men tried to pin-point the direction of new trends; would it go to realism, to graininess, to lack of background or to sharp lighting. Then, suddenly their talk began to take shape. They began to consider that perhaps there was no such thing as a

trend indicated by the films being shown in motion picture houses and in magazines. Trends, they thought, might be created by the men who make the pictures — the photographers themselves.

The depth of men who make the pictures, their ability to "do things their way", their honesty, were discussed. These were the things which dictated the trends.

I began to see a parallel between the professional and the camera club members who have tried to predict the same thing. How often has a member made a film "just like Joe's" because he thought Joe's film was accepted by the membership and there-



for indicated a trend? All too often, I'm afraid.

It seems to me, the only trends which are lasting, are those which are done because it is the natural way for that particular cameraman to work. As long as a man makes films the way he feels they should be made, he's got no need to worry about acceptance or trends.

The members who win prizes and the awards are usually men who make films their way. They set the trends because the rest of us haven't the guts to do any more than duplicate.

—C. C. Howe,
Pittsburgh, Pa.

* * *

Baby Gifts

The baby gifts began arriving long before our baby did. They were beautiful and we wanted to say "thanks" to our many friends who remembered us — and our baby. But, we wanted to say more than just a card could say.

Then too, each guest who dropped in at our house wanted to see the baby and the gifts. Soon it became a ritual. We'd welcome the guests, tip toe in to

see the baby, then unpack the baby gifts.

I thought I might combine all these things into one less complicated procedure. As soon as the baby was old enough — about one month — I made a film which solved our problem. I filmed all of the shower gifts. They were arranged in a merchandising layout which would let each of the gifts be shown to advantage. Then, I dressed the baby in the gifts and made more footage. The gifts which were not wearing apparel were filmed in use. The bottle warmer, for example, was shown in use at a sleepy two a.m. feeding.

Wherever possible I tried to inject some humor and action into the film since I wanted it to be entertaining as well as a record of baby's gifts.

Now, when guests ask to see the baby or his gifts, we trot out the projector. In five minutes the job is done and they've gotten a better look at baby than they'd get by tip-toeing into the bedroom at 9 p.m.

—Ward Browne,
St. Paul, Minn.

* * *

Parades

There isn't anyone who loves parades more than I, the old song notwithstanding. If I were a kid again, instead of fifty), I'd ditch school every day a parade came to town just to be a part of the excitement.

As it is, I shoot an awful lot of film at parade. I like the precision horses, the gaiety of the circus. But I've just about run out of gimmicks to use when filming them. Suddenly I awoke to the fact that a parade is not the place for gimmicks. It represents people, not any single cold gimmick.

Instead of abstractness, a parade is an expression of thousands of people all having fun. Before this, my films had been documentary reports of a parade passing my vision. This time I decided I'd shoot the parade showing it as fun and excitement.

I made closeups of people laughing and having fun. I filmed the marchers waving and having fun. I shot the horses, proud and erect, with their pleased and happy riders. I shot the spectators smiling, eating pop corn, sitting and laughing. In every scene I tried to show the fun of seeing or being in a parade.

I'm happy to say this has been my most successful film. I think a parade should be filmed as a record of warm, human things and not from the documentary angle. After all without people there would be no parade and no spectators.

—Yvonne Estall,
New York, N. Y.

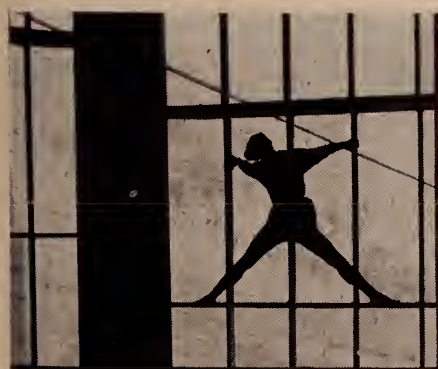


photo fun in...



By S. J. LICATA and
TONY LATONA



BRUSSELS

IN BUSSELS the predominate language is French. Next comes Flemish and then Wallon. Many people will understand simple English if spoken slowly and distinctly, however a basic knowledge of French will prove most helpful. In the larger hotels you will have no language difficulties.

The money exchange in Belgium will prove one of the easiest to manage on the continent. The franc is the basic unit and is worth 2 American cents; that is, there are 50 francs to the American dollar. Therefore if any price given in francs is doubled you have the price in American cents.

**A Home Movies
Travelogue**

For example: a hotel room that costs 200 francs is \$4.00. This same exchange holds true for Belgium's neighbor, Luxembourg. And similarly to England and Ireland, the Belgium franc is accepted in Luxembourg, but the Luxembourg franc is not good in Belgium.

As in most European countries the usual 10% to 20% service is added to hotel and restaurant bills. However, it is best to ask, "service compris"? (tip included). Breakfast is not always included with the price of the hotel room so once again it is advisable to inquire. Belgium breakfasts are similar to the French: rolls, butter, jam and coffee.

As a visitor your first concern will be to get settled in a hotel. Here is some idea of their cost. Better hotels like the Palace, Metropole, Plaza, At-

lanta or Albert the First, will range in price from 150 to 390 francs a night for one person (\$3.00 to \$7.80). These hotels are the largest in the city and nearly all the rooms have bath. However, only the Metropole and the Atlanta include breakfast with the rooms. The hotels not including breakfast charge about 36 francs (\$.72) for their "petit déjeuner" (breakfast). Lunches at these hotels can be had from 110 to 150 francs (\$2.20 to \$3.00).

The next group of hotels, smaller than the above mentioned, include the Grand Hotel Cosmopolite, Splendid, Boulevards, Astoria, and Siru. These range from 90 to 225 francs (\$1.80 to \$4.50). The Grand Hotel, Cosmopolite and the Siru include breakfast. Relatively few rooms have bath but

• See "BRUSSELS" on Page 193

THE 8mm movie camera equipped with a fixed focus lens is similar in one respect to a box camera. The focus of the lens is set for average distances suitable for most movie subjects. The advanced movie maker knows that for subjects at a distance of 10 feet and under a focusing lens is needed for sharp pictures. For close-ups shots or for titling a focusing lens is imperative. Knowing the advantages of focusing the lens, the experienced movie maker has several alternatives.

One of the most basic methods of changing the focus of the lens is to use a round washer type shim of the proper thickness behind the seating surface of the lens. The following formula is used to compute the thickness of the shim for a given distance.

$$\frac{\text{Focal Length} + \text{Shim Thickness}}{\text{Distance from subject} \times \text{Focal Length}}$$

$$\text{Distance from subject} - \text{Focal Length}$$

Example: Focal length of lens 12½mm
or .5 (Standard for 8mm lens)
Distance from subject 36 inches.

Solution:

$$\begin{aligned} & 36 \times .5 \\ .5 + x &= \frac{18}{36 - .5} \\ & 18 \\ .5 + x &= \frac{18}{35.5} \\ .5 + x &= .507 \\ x &= .077 \text{ (Shim thickness)} \end{aligned}$$

The shim method of focusing is only suitable for titling or shooting relatively stationary subjects. The time necessary to adjust the focus by changing shims renders this method too slow and cumbersome for normal movie photography.

The focusing ring illustrated was developed from the shim principle. The

accurate focus with a FIXED FOCUS LENS

By JOSEPH W. OZAG

complete revolution of the lens moves it forward 1/32 of an inch or .0312 thousandths. One revolution is equal to 360 degrees. Therefore, for each thousandth of an inch forward movement of the lens we must rotate the lens 11.52 degrees. Referring to the shim formula we can calculate the amount of revolution necessary for each particular distance.

Example: With the subject at 36 inches the lens should be moved forward .007 or 7 thousandths of an inch
 $7 \text{ thousandths} \times 11.52 \text{ degrees} = 80.64 \text{ degrees of one revolution.}$

The focus ring illustrated was calibrated for 10, 9, 8, 7, 6, 5, 4, 3½, 2½, 2, 1½, and 1 feet.

The focusing ring shown was adapted for a Wollensak, f2.5, Velostigmat, 12.5mm focal length, 8mm camera lens. The dimensions shown on the sketch can be altered if necessary to suit the particular lens on hand. The tension spring is placed between the lens and focus ring. It keeps the lens seating surface parallel with the camera lens seat and it also prevents the lens from turning too freely.

The focusing ring can be machined out of brass or soft steel. The tension spring can be made of any springy material such as nickel silver, phosphor bronze or clock spring. Remove all burrs from the ring and spring and place them into position behind the lens. It must be possible to turn the lens flush with the seating surfaces on the lens and camera. To prevent the ring from turning it is necessary to transfer the 1/32 diameter hole in the ring to the camera body. Next, a 1/32 diameter pin is sweat soldered into the focus ring and should pro-

trude approximately 1/32 of an inch.

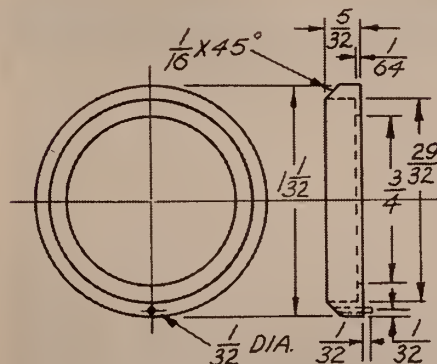
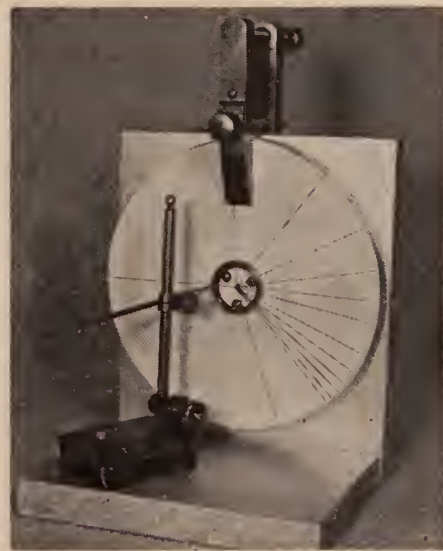
The final step is to calibrate the ring for distance. Assemble all the parts and screw the lens flush with the camera seat. A line should be scribed into the focusing ring that will line-up with one of the four lines usually found on Wollensak lens. This line is the infinity line on the focusing ring. This is the reference line from which all of the other lines scribed are located. A calibrating jig similar to the one shown is constructed to insure accurate calibrations. Lay out the angles according to the diagram shown. All lines should radiate from the center of the round wood disc that holds the ring during calibration. Align the infinity line cut into the ring with the zero location on the disc. Use 3 round head wood screws to hold the ring concentric with the center of the

• See "FOCUS" on Page 208

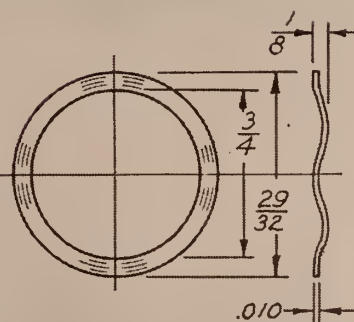


Close-up of camera and lens mount showing focusing ring which permits focusing with a fixed-focus camera. Ring was developed from the shim principle of focusing.

focus of the lens can be changed by unscrewing the lens the proper amount as determined by the graduations on the ring. Most 8mm lens have 32 threads to an inch on the barrel. One



FOCUSING RING
BRASS OR C.R.S.



TENSION SPRING
SPRINGY MAT.

A Quiz Film

By ARTHUR MARBLE

DO YOU have hidden somewhere in the recesses of your store-room or closets, some miscellaneous film footage that you haven't had the heart to destroy? Chances are, if you are like the average amateur filmer, you have any number of stock shots that have been cut in the editing of your regular movies. Like the thrifty Yankee farmer who saves all odd nails, nuts and bolts because "they might come in handy sometime," you may have kept this footage with the hope that someday you would find a worthwhile use for it.

You are lucky if you haven't scuttled the odd lengths of film for they do have many practical uses. One of these is to serve as the raw material for quiz films that can provide an interesting challenge for the viewers.

And just what is a quiz film? Briefly, a quiz film is a short motion picture that intrigues, arouses thought, and amuses an audience by asking questions based on the subject matter of the pictures. Perhaps the best known commercial quiz movies are those made by Pete Smith. All his films are made with sound, but the basic idea of the quiz film can be developed with silent motion pictures, too.

Actually, there have been so few quiz films made in the past that the possibilities of this type of film are largely unexplored, so the field of opportunity is practically unlimited. We have had the pleasure of observing viewers as they watched quiz films and the interest has always been uniformly high. Contrary to popular opinion, most audiences *do* like to indulge in a certain amount of thinking. Remember that mental curiosity is one of the basic traits of human beings. Consequently, if you can arouse this interest in your films and amuse at the same time, you will create entertainment of the highest order.

All the quiz game films follow a more or less definite format. To get better acquainted with one type, let's discuss briefly a popular ten-minute sports quiz motion picture. It begins with some general sports scenes during which the narrator explains that the purpose of the movies is to test our knowledge of some of the major sports. The audience will be given 5 seconds to answer each question. At the end of this time the narrator gives the correct answer. For each of the different sports used the following

• See "QUIZ" on Page 205

dress up your

TRIPOD

By H. H. REECH

THE MOST valuable tool in filming is the tripod. Although we have heard many arguments from newcomers who believe that a movie camera should be a "moving" camera, and persisted in panning furiously at first, they admitted later that their movies were below par. Today most of these friends are ardent tripod users themselves and, like me, always thinking of improving the usefulness of their tripods even further.

To dress up a tripod, start improving it at the top and work down. We are assuming of course that before we

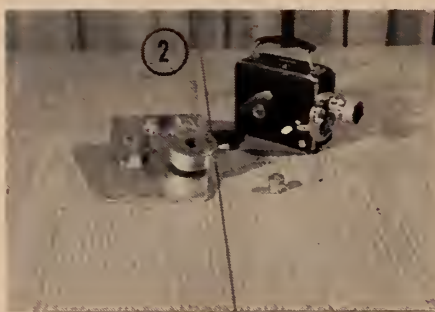
lar shot . . .

This gadget was purchased commercially from the A. & L. Mfg. Co. in Los Angeles and is called a "Snap-Lok". One push of the button and the camera is off the tripod . . . The two spirit levels came from a tool purchased from Sears & Roebuck and called a "Dunlap Solid Brass 3-Way Plumb & Level". Price is low and the level just the thing. Two of the three levels are dismantled and mounted on the base plate as shown in No. 1. I purchased a piece of aluminum, measuring 6 x 4 inches by 3/16" thick. Six holes are drilled to mount the two spirit levels as shown, using 8-32 Binder-head screws, 3/16 inch long.

A hole is drilled and tapped for 1/4 inch as shown to hold the plate on the tripod pan-head. A second hole appears further back and is drilled to clear a 1/4 inch screw. This one is used to mount the camera on the base. Notice in Fig. 1 that the camera is seated far back on the plate; this was done to achieve a better result when panning. The pivoting point on all cameras is of course the tapped hole in the camera bottom that takes the tripod screw. Since this is usually way behind the lens, the result of any pan is that your lens describes a wide arc, whereas your eye and viewfinder almost stand still. That would be like reading a newspaper with a fixed stare, just moving your head from side to side instead of pivoting your eyeballs and keeping your head rigid.

The set-up as described put the pivot point exactly in the center of the lens which now practically stands still during a pan while the eye and viewfinder describe the arc. Panning is auto-

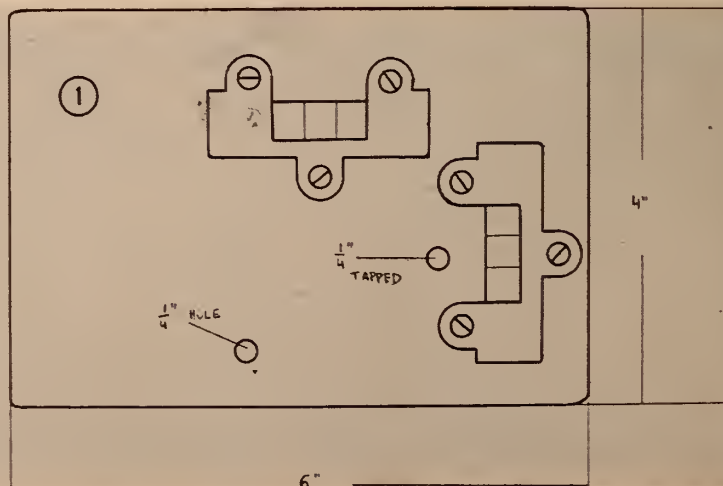
• See "TRIPOD" on Page 192



Camera base plate than can be made in a few hours. Advantage of the unit: Quick release and provision for spirit level for accurate panning.

start we have a good and solid tripod and pan-head to begin with.

Fig. 1 shows the new camera base plate that I constructed in use; it features mainly two things. A quick-release mount and a set of spirit levels. Levels are often necessary in interior shots to make sure that vertical lines really appear vertical and that the camera is absolutely level. The quick release is often extremely useful when dismantling the camera when a split-second tells the tale for that particu-



the story behind

The TITLE

By AUSTIN EDWIN

HOW MANY of you can remember groping your way into the neighborhood movie theatre with a bag of popcorn clutched in one hand and your best girl's hand in the other; and, as you settle back in your seats to the noisy and often discordant sound of the piano down in front, you bemoan the fact that those extra minutes your gal took to comb her hair caused you to miss the opening of the show. But you are both soon lost in the hot buttered popcorn and the gripping drama which is unfolding silently before you on the screen.

Here was a world of wonder and amazement in which the movie audiences of thirty years ago found themselves completely absorbed. In many respects the silent picture left a great deal more to the imagination, and consequently had a much greater hold on its audience than the talkie. The movie title was the only bridge between the often disjointed action on the screen. The more accomplished the pantomime the less demand there was for a written explanation.

But with the advent of the talking picture, the actor whose voice did not match his barrel chest or his wavy hair, the director who only thought in one dimension, and the story teller, faded away into a not too beautiful sunset.

The business of making titles is now but one of the many facets which contribute to the effectiveness of the motion picture as a medium of entertainment. Just as the jacket of a novel can influence the sale of a book, so can the title aid in setting the proper mood for the story to follow. This is assuming that the story warrants this mood setting trouble — a point which often escapes many a producer.

After a sneak preview the producer of a recent picture remarked that had he been able to end the picture right after the introductory titles, he was certain he could have won an Academy Award. Facetious though this remark was and bitterly so — it was true. The titles were outstanding. The story fell flat on its face.

So that you will have a little better understanding to appreciate the production of titles, let us follow through the various phases of title development..

Many stories lend themselves naturally to the making of effective titles. Outdoor stories are particularly good, especially in color where the deeply

• See "TITTLE" on Page 193



YOUR MOVIES

By DOW GARLOCK

(Part VI)

means follow the dictates of your experience.)

In making a breakdown sheet to a frame count, (Veeder counter, Wilson Syncro-Meter or similar device), first make a frame count of the separate scenes, making the frame count at the cut (to the next scene), at the end of a fade out or at the middle of a lap dissolve. If there is action within the scene that calls for separate cueing, indicate the frame count at that

• See "MUSIC" on Page 204

Figure 1 illustrates a form of breakdown sheet that I use and have found to be very effective since it provides a format for the noting of almost any information that is required in the preparation of a musical score. (If your experience leads you to prefer a different form, by all

1 SEC. = 18 FRAMES 1 FRAME = .4166 INCH EXPONENT = .0555		PICTURE "TODAY IS FOREVER"					
SCENE Nº	SCENE IDENTIFICATION	FRAME COUNT	TIMING	PICTURE FRAME COUNT	SEQUENCE Nº	FRAME COUNT	NOTES ON MUSIC, SOUND, NARRATION OR EFFECTS.
T 1	MAIN TITLE	92	5.106	92	①		"DON JUAN" SIDE 4
T 2	STARRING CREDITS	275	15.283	367			SPOT AT 11 3/4 PLAY 12 SEC. CUT 6.49 SEC.
T 3	PRODUCTION CREDITS	379	21.035	746			CONNECT AND PLAY 34.51 SEC.
T 4	DIRECTOR	92	5.106	838		838	FADE DOWN LEVEL ON LAST 3 SEC. (43.51 TO 46.51)
1	LONG SHOT OF CITY				②		M. PICTURE Nº 26
	LAP DISSOLVE	127	7.049	960			SPOT AT 19
2	ENTRANCE OF OFFICE BUILDING						PLAY TO CHORD
	DAWSON ENTERS LAP DISSOLVE	64	3.552	1024			
3	HALL DAWSON COMES DOWN HALL - ENTERS DOOR - CUT	122	6.771	1146			
4	RECEPTION DESK - DAWSON BRUSHES PAST RECEPTIONIST - AS HE TAKES DOOR KNOB - CUT	55	3.053	1201			
5	FULL ON SHOT - CARTER AT DESK - LOOKS UP STARTLED - CUT	25 84	1.39 4.662	1226 1285	③	388	21.53
6	REVERSE SHOT - DAWSON IN DOORWAY - CARTER RISES SLOWLY - CUT	80 150	4.44 8.325	1355 1434		109	6.05
							SLOW FADE OUT

get a

CLOSER POINT OF VIEW

By J. J. SMITH

NEWSREEL men work on a specific formula which applies to any news they have to cover. In fact, so rigid is the formula that any newsreel man can be awakened out of a sound sleep, at any time, given a mythical assignment, and cover it from the leather chair in his living room, without lifting a finger.

Reason for this is that after shooting thousands of assignments, our newsreel man can immediately name the important shots necessary to tell the story, and these are the shots which he will make, leaving out anything else. His discrimination comes from long experience with newsreels, and over the years he has learned to pick out the important shots and turn away from the ordinary angles.

And that's how to obtain diversity. Simply select camera angles that are *chosen to express the basic idea of each scene.*

But how do we do this and how do we decide on the specific angle for any subject?

Well, depends upon what you want to say.

As an example, let's take a barnyard containing scores of chickens and geese. We want to say that this barnyard is a busy place because the competition for food is so intense that chickens and geese are locked in a death struggle every time chow is announced.

First shot would be a general overall scene of the whole barnyard in order to establish the subject. Next, medium shots of the chickens on one side are made, and then another of the geese. At this point we know that this unusual barnyard is populated by two types of fowl . . . but nothing specific has been said about either kind of bird. But we now have the basic facts and go on from here to show the other conditions which are important to our story.

Since the conflict involves food, the logical shots should be taken during feeding time.

But at this point, the cameraman should check his story and decide which side he is on. Does he favor the geese? Or does he favor the hens? If it's the hens, then he should make every attempt to show the bloodthirsty geese in their true light. He should point up the fact that the stupid geese have gravely injured several young chicks in their mad rush for food,

leaving them bleeding on the ground near death. Then, to wrap up the whole thing, he can set up a pathetic shot showing a mother hen grieving for her lost chick. A thing like this should melt a heart of stone.

But maybe he favors the geese. If so, he can make his shots to show that a goose is a harmless creature, born only to grace the pot of some unfeeling mortal. The cameraman can create a scene where the voracious chickens gang up on the geese and literally eat them out of house and home. Finally, we can select one woebegone goose, swept aside, just standing there slowly starving to death. And a thing like this should melt a heart of stone.

While this may be an exaggerated example of what can be done with a simple situation, it is very true that the cameraman holds in his hands the power to record anything in any light with the result that the use of a different angle can completely change a situation to mean something entirely different.

Here is a versatile tool which can be used at will to say anything you want to say — provided we use the right point of view.

Take the low angle for instance, no matter what the subject:

Use of this angle tends to emphasize the size of an object and it can make a large person larger, or a small person seem to have more heroic proportions. Use this angle when you want to make your subject appear to me more impressive than he really is.

Then too, with a low angle, the clouds form a wonderful backdrop, and this can eliminate unsightly buildings and power lines which would spoil the shot.

The high angle shot, from a high point of view will tend to produce the opposite effect. It will minimize the magnitude of your subject, and besides will infuse the audience with a sense of superiority — which by the way, never hurts a bit.

But there are even more dramatic ways of achieving interest.

Take a closer point of view, and your audience will beg for more — within reason, of course.

We can all take a few lessons from the professional filmer when it comes to the art of close-ups. Notice the next time you go to the theater, how

TRIPOD

• Continued from Page 190

atically slowed down — and results are better.

Dressing the bottom of the tripod means of course, construction of a dolly. There is nothing more aggravating than having to pick up your tripod plus camera and lights to move it a few feet or into another room. With the dolly that I made it is the easiest thing in the world to move it



from room to room or roll it into the closet after the shooting is over.

Fig. 3 shows the complete dolly folded for storage, Fig. 4 gives a look at the underside.

Material required for construction:

3 pieces old flat aluminum stock 2 x 3/16 18 inch.

1 triangular piece of aluminum 3/16 in. thick. Sides are 8 1/2 inch long, corners are cut off 1 1/2 inch.

4 ball bearing casters, 1 1/4 in. diameter or bigger.

3 spring steel clips, made by Gibson Good Tools Inc., Orange, Mass. Capacity: To hold 1 in. round stock.

3 angle brackets, 1 inch long.

Screws and wingnuts (1/4 in.) to mount brackets, screws to mount casters.

• See "VIEW" on Page 209

• See "TRIPOD" on Page 208

TITLE

• Continued from Page 191

contrasting colors provide a good background over which to superimpose title lettering. The alternate to the use of actual film footage from the production is the creation of an art background which will be in keeping with the subject matter of the story.

The next step in title production, after the background has been chosen, is the style of lettering to be used. The lettering must of necessity be sharp and clear for photographic reproduction, and the bulk of title lettering is done by hand. *In some instances a special printing technique known as "hot press" lettering is used. Ordinarily printing does not duplicate due to the lack of sharpness in the type face on paper.*

The animation stand upon which title photography is done is similar to an oversized drill press stand, which gives the camera rigidity and at the same time freedom of movement to frame lettering in the proper proportions. Lettering is often done on clear plastic sheets or "cells" and placed between optical glass on the title stand. This will allow lettering to be superimposed over other backgrounds which are not in the same plane as the lettering itself. This can create a third dimensional lettering effect through cross lighting the letters.

The effects which one sees in the finished print of a picture, the cross dissolve, the fade, the wipe, etc., are

NEED SPECIAL EQUIPMENT? YOUR PHOTO DEALER HAS IT

all done after the picture has been edited, and is done in the laboratory by an optical printing device, which duplicates the film at the same time the effects are created. It is possible to do these effects in the camera, but such is not the general practice because of time required to do it.

An interesting sidelight on the sequence of technical credits is that you may note that the directorial credit title is the last to appear before the beginning of the story. This is not by accident but is so determined by a clause in the Directors' Guild contract, on the premise, we assume, that the director's contribution to a finished production is most important to its success. The axiom being that a director is only as good as his last picture.

This rather brief story behind the title is the first in a series of sidelights on the motion picture industry. We would appreciate hearing from you concerning what phases of the motion picture industry is most interesting to you. Do let us hear from you.

BRUSSELS

• Continued from Page 188

all have hot and cold running water in the rooms. Breakfasts will range from 16 and 35 francs (\$.32 to \$.70) and lunches and dinners from 65 to 110 francs (\$1.30 to \$2.20).

The following hotels are small. Brussels has many such hotels with from 15 to 50 rooms. The Solt d'or, the Ocean and the Mirabeau have between 30 and 45 rooms and range in price from 60 to 125 francs (\$1.20 to \$2.50). They all have hot and cold running water in the rooms; there are practically no rooms with baths and breakfast is not included. Other hotels cost as little as 50 francs a night



(\$1.00) and the usual breakfast will be about 20 francs (\$.40).

After settling in a hotel and getting a good night's rest you should be off to see the city. With a comfortable pair of walking shoes you will be able to visit most of the sights of the city in three or four days.

First Day—

The first morning in Brussels we will spend mostly in the Grand Place or as it is called the New Market place. We will find here many of Brussels' unusual and historic buildings. Here in this forum much of Belgium's history has taken place. In this square everything from oaths of allegiance, public rejoicings to tourneys and beheadings have taken place. Every building has its own history and a knowledge of this history makes the buildings even more interesting from a picture standpoint.

On the south side of the square is the Town Hall or more properly the Hotel de Ville. This is one of the most unusual buildings in all of Belgium. Its tower, 370 feet high, and main entrance beneath the tower sit somewhat to the right of center. This is attributed to the fact that the right section was added some 40 years after the completion of the left wing. The two halves differ in architectural detail but are so skillfully blended that the difference is not immediately noticed by the observer. The older part, on the left, is the more elaborate and

contains niches, pedestals, heads and foliage. The building faces north and so should be photographed early in the morning. Standing as it does, forming one side of the square it is necessary to use a wide angle lens to cover the whole building. The narrow confines of the square necessitate shooting from one corner of the square, preferably across the diagonal toward the right. Bouchers Street, leading off the square will provide a good canyon like shot of the tower alone. Details of the building will provide you with some interesting close-ups and fill in shots.

Inside the Hotel de Ville is an unusual collection of statues, tapestries and paintings depicting various events in Brussels' history. If you are so inclined to walk the 419 steps to the top of the tower you will be well repaid with the view of both the courtyard below and of the city itself.

On the west side of the square to the left of the Hotel de Ville are the Guild Houses, the Maisons des Corporations. At present time these buildings are being refurbished and are covered from top to bottom with scaffolding. By spring, however, they should provide an interesting picture, contrasting the old dark stone with the fresh bright gilt. These buildings house the offices of some of the trade unions like the carpenters, bakers, printers, and brewers.

Mention here should be made of the flower stalls in the square. These will give colorful foreground material for any of the buildings shot from the square, or when viewed from one of the towers, they will provide colorful pattern shots.

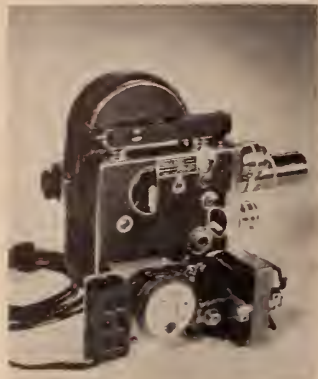
Next we visit the Maison du Roie, formerly known as the Broodhuis (bread-house). Dating from the 13th century, this building was severely damaged in the bombardment of 1694 and was afterwards rebuilt so unskillfully that today it bears no resemblance to its original form. Even so, the building forms an integral part of the square and has a delicacy of detail all its own. Inside the Maison can be found the Municipal Museum with relics of Brussels' history.

Pictures of the Maison de Roi can be made from any of the 17 arches of the Hotel de Ville or from the tower of the Hotel. You can shoot also, from the square with the flower stalls in the foreground. For a good three dimensional effect you can shoot from the stairway on the left side of the entrance of the Hotel de Ville using the lions in the foreground.

While at this location turn around to your right on Buls street and observe for a while the t'Serclaes memorial. This small bronze figure of a reclining man is the source of an

• See "BRUSSELS" on Page 196

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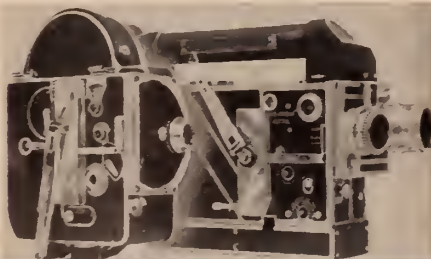
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SHOPPING

Plastic Letter Set Combination

A complete set of plastic letters (stickon), in red, white, and yellow is now being offered by Stanley Plastic Products Co. Containing five interchangeable backgrounds, the unit includes also a titling frame which permits the use of numerous back-



ground photos, designs, or what have you. Priced at \$5.95, the combination is available immediately from Stanley Products, Box 93, Brookline 46, Mass. Write the company for more information. There is a money-back guarantee with this product, the manufacturer asserts.

* * *

No Blow Outs With Fuse Box

Here's a new gimmick, called Multi-Lite, to provide 4 more outlets, mounted on a portable box, and insured with a fuse to take loads up to 1000 watts. Weighing 13 1/4 lbs, the unit is housed



in a steel container. The manufacturer asserts that the 15 ampere fuse will blow out first in the event of an overload, leaving the main line fuse and all circuits intact. A six-foot cable is attached to the unit which contains a handle for portability. Write Marson Products, 400 North Well St., Chicago 10, Illinois, for further information.

Axion Editor Reduced

The 8mm. Axion Editing Viewer is manufactured by the Heard Pacific Company. The company is employing a greatly simplified action mechanism, based on a completely new approach to the theory of action viewing, which gives the viewer perfect movie action. This new mechanism operates with absolute precision, stopping every frame both backward and forward. It also eliminates complicated threading, making the Axion Viewer extremely easy to use.

A sharp clear picture is seen through a 4-power, 20-diopter lens. The lens is recessed into the eye-piece to insure adequate protection, and the eye-piece is equipped with precision anti-glare rings.

The Heard Pacific Co., now announces a price reduction on the Axion Editing Viewer, which will sell for \$9.95, instead of \$12.05 as originally advertised.

* * *

Camera Gun

There's nothing like a tripod for steady pictures. But without one it seems that this gun stock idea is the next best thing. CAM-STOCK is a hand-held camera support for motion picture cameras which can be used for

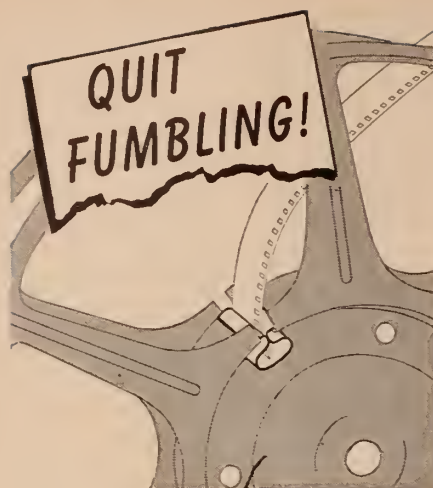


8mm and 16mm cameras, and should provide more flexible movement, in use. The manufacturer claims that the gadget is useful when shooting ordinary movies, valuable when making wild-life pictures and filming events which require rapid portability. The gun contains a compartment which can be used for storing filters, meter and film. CAM-STOCK is made from one piece of redwood, and is available only through the manufacturer on a money-back basis. Price \$9.95 postpaid. Write CAM-STOCK, Medina Industries, Medina, Texas.

Portable Screen Goes Places

Willoughby's has a new portable screen which can be used for viewing motion pictures, from any side of the screen, and even, Willoughby's say, in a brightly lit room, without any loss of detail or sharpness. It can be used

• See "SHOPPING" on Page 212



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BRUSSELS

• Continued from Page 193

old Brussels superstition. As the citizen pass by you will notice many of them touch the hand of this hero. Legend has it that touching the hand will bring a husband to the woman and good luck to the men. On a bright day, with an f.1.9 lens and fast black and white film, you may be able to shoot this folklore gesture taking place in the dark archway that shelters the statue.

Leaving the Square on Rue Beurre, a walk of a block and a half brings you to St. Nicholas' Church, on your right. This 13th Century church is almost completely concealed by the surrounding houses. In fact, this is its most photographic aspect. From a short distance it appears as if the houses are built right onto the church. Inside you will note that the aisle curves to the left instead of straight ahead as in the case with most Catholic churches. This curve represents the curve of the body of Christ on the Cross.

Leaving the church there are many restaurants in the neighborhood where we can have lunch.

After lunch we stroll north on Rue Neuve to St. Michal and turn right to the Place des Martyrs and the Martyrs Monument. This monument was erected in 1838 in honor of the Belgian patriots who lost their lives in the Revolution of 1830. In the tomb beneath are buried 445 victims of this revolution. Facing west the monument is best photographed from St. Michal street. Pictures here will serve only as records of an historic place. Continue down St. Michal street to the Blvd. Adolphe Max and to the left can be seen the Anspach monument in the Place de Brouckere. This symbolic monument with its flowing fountains will provide more interesting photographic details than did the Martyrs Monument. This fountain is in memory of Burgomaster Anspach and symbolically depicts his work in reorganizing the city.

From the square here, turn left on Rue Fosse aux Loups one block, and then right to the Place de la Monnaie, where you will find the Royal Opera House. This building, with its classic front, contains a portico of eight Ionic columns topped by a pediment depicting "The Harmony of Human Passions." About this time (mid-afternoon) the sun should be just right to bring out the bas-relief of this pediment. It was in this building that the Revolution of 1830 began and which ended four days later in Belgium's independence.

Three blocks South on this same street is the back side of the Bourse, the Brussels stock exchange. Walk-

ing around this building will present you with another somewhat Greek-like structure. From between the Corinthian pillars you may want to shoot out into the Place de la Bourse, past the great stone lions, to show the activity on one of Brussels main streets. This street scene will be partly back-lighted so make good use of these pillars to shield the sun from your lens.

Leave the Bourse by the Blvd. Anspach, walk one block north to Rue Marche aux Poulets, which becomes Rue du Marche aux Herbes, at the end of which you will find the Gallery of St. Hubert. This 234 yard long arcade is entirely glass covered and contains many attractive shops. Several of these shops are worth photographing, but a meter reading or personal judgment will be necessary to determine the exposure as lighting conditions vary with the time of day and conditions of the existing weather.

After wandering through the arcade return to the entrance you came in by and turn left up the Rue Cardinal Mercier toward the Shell building, a modern structure and the location of the American Express office. Continuing up the street we come to Ravenstein, the Old Mansion. This is the last of the 15th Century nobility mansions. This quarter was the alleged scene of the Jewish persecution of 1370 when many were burnt alive under the false charge of having stabbed consecrated Hosts.

Your pictures of the Old Mansion can be used to contrast sharply with some of the modern buildings in this neighborhood.

Practically across the street is the Museum of Modern Painting and the Royal Library. Unfortunately, the building faces nearly north and will be in the shade most of the day except for early morning. An interesting angle on the library is with the statue of the Duke of Lorraine in the foreground and the entrance to the left of it. This again should be photographed in the early morning to get some light on the building front.

The library contains collections of volumes from different parts of the world. The museum offers 17 rooms of painting showing from 500 to 600 works of art, constantly being added to and changed. This will end your first day in Brussels.

Second Day—

Starting near the Shell building on the Rue Cardinal Mercier early in the morning you will see a long shot of the tower of the Hotel de Ville. You may have noticed this as a silhouette shot yesterday afternoon when you were here. Going up Rue des Colonies to Rue Royale, turn left two

here, there, everywhere...

get the best that
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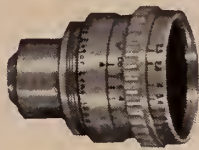
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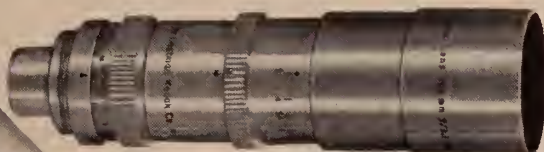
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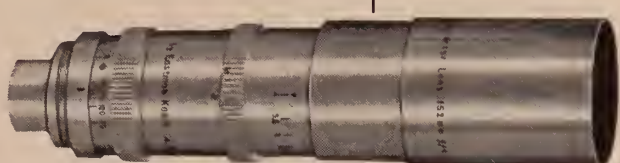
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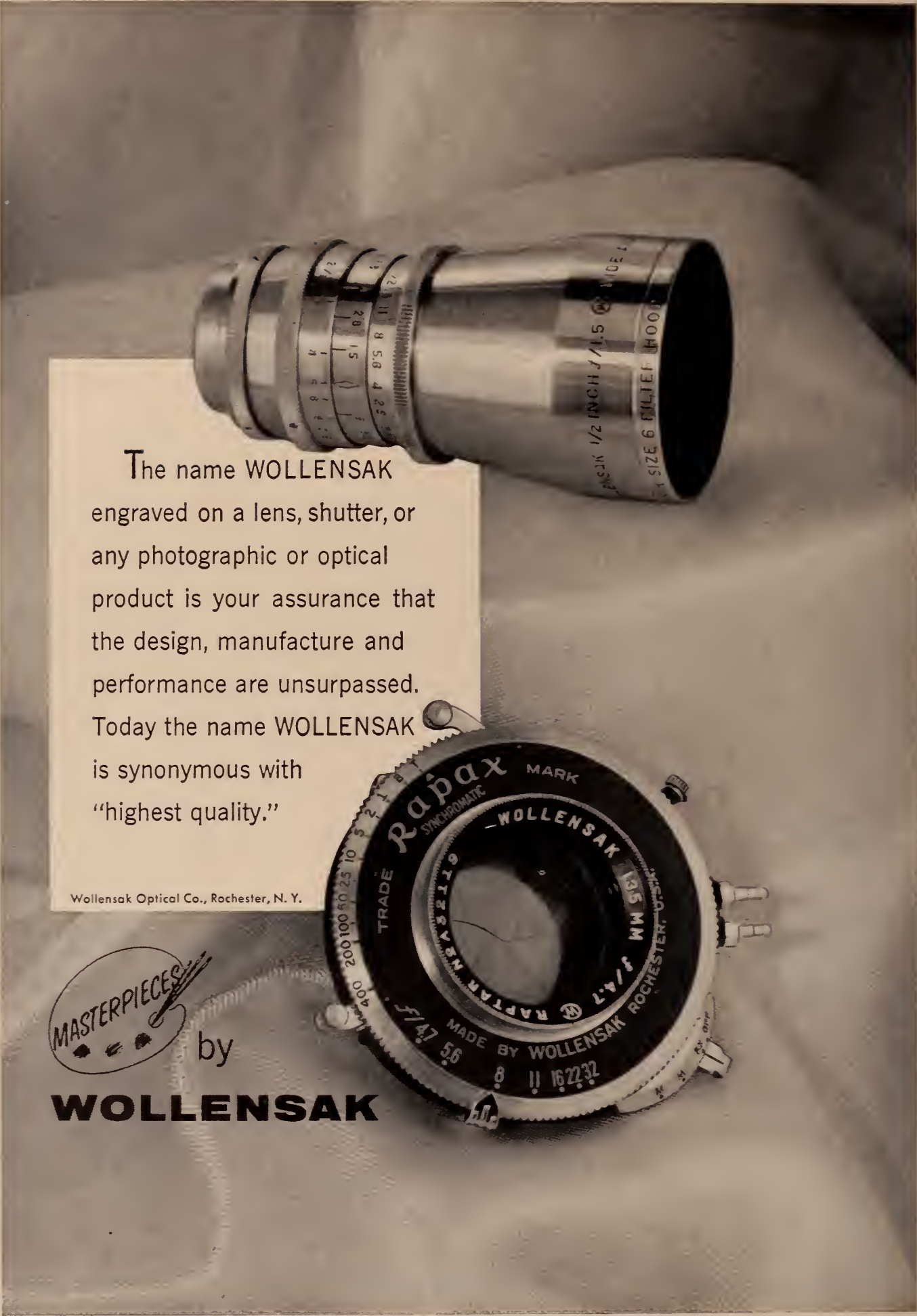
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AN. SCHOFIELD AT WORK IN HIS LONDON STUDIO

See Page 201

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Former Vice-President Alben W. Barkley on visit to Los Angeles to aid city wide campaign of the United Jewish Welfare Fund Tuesday April 6th was photographed by newsreel cameramen on the lawn of the Ambassador Hotel. The four cameramen covering the -XVeep's visit are Al Blanchard, KTTV, Charles Lehmann, Fox Movietone News, Thoreau Wilat, Tele-news, and Fred Detitrich, CBS-TV. Sound men are Paul Heise and Garry Weston. All of the lensmen used Berndt Bach's Auricon cameras.

* * *

NOW IT CAN BE TOLD



Gilbert Morgan

Almost completely unknown to Hollywood is how Paramount's present Vista-Vision camera, "Lazy 8," came into existence. Gilbert Morgan, owner of the Morgan Camera Shop on Sunset Blvd., in 1944 purchased two of 20th-Fox's two-color process cameras built by William P. Stein and equipped them with Leica lens mounts for his personal use in Kodachrome duplication. Later he abandoned the project due to lack of full-time technical help and rented the cameras for lensing Kodachrome originals. Presently 3-D and the wide-screen came into being and

studios were constantly looking for new processes.

Clarence Flifer, one-time cameraman for David O. Selznick, after using the cameras for experimental purposes, mentioned to Morgan that when the camera was laid on its side the 1 by 1½ lens created a panoramic view. Morgan then approached almost every major studio with his cameras and after one turn-down Paramount rented them for six months for testing. After remodeling, Paramount used them to film its initial VistaVision production, "White Christmas." The studio then completed negotiations for buying the cameras from Morgan.

* * *

ACADEMY AWARDS

EVERY year the movie factories of Hollywood keep busy grinding out footage they hope will become hit pictures; and one sure way to get added revenue at the box office is for



Guffey, best black and white cinematographer who received award for "From Here to Eternity" is congratulated by Lana Turner.

their films to win Academy awards. This coveted prize, known as the "Oscar," stands thirteen inches tall and weighs seven-and-one-half pounds. The basic structure is made of britannia which is then covered with 14-karat gold and that in turn is covered with 24-karat gold. The trophy is then covered with transparent baked enamel as a final coating.

Obviously it is not the size or weight of the award that makes it so great, but the prestige and added publicity that goes with possessing an "Oscar."

Columbia Studios racked up the greatest number of Oscars of any studio for 1953 with its film, "From Here to Eternity." Its eight awards equalled the all-time Oscar record. The previous record holder for awards was "Gone With the Wind." Columbia Studios did better this year than it has ever done before in the Academy

• See "PROS" on Page 210

STAN SCHOFIELD

...Independent Producer

By FRANK WEBSTER

London Correspondent



STAN SCHOFIELD

BRTAIN'S most prominent 16mm professional filmer today is Stanley Schofield, M.B.K.S., F.R.P.S. Although his production organization is only just five years old, it is already the largest specializing in 16mm work in Great Britain. Schofield spent twenty years with Kodak in various technical capacities, and shot the first reel of Kodachrome exposed in England.

During this period he founded the Department of Kinematography at Harrow Technical School and was appointed chief examiner in photography for the City and Guilds of London Institute. Later, as chairman of the Kinematograph Section of the Royal Photographic Society, he enjoyed a high reputation among the country's leading 8mm and 16mm filmmakers.

The first films to come from Stanley Schofield Productions Ltd. dealt with medical research, and arrangements were made by the British Council for their world-wide distribution. Since then the scope and number of the company's productions have increased enormously.

"Most of time," Schofield told me, "I have eight films in some stage of production, while four to six are being planned. On an average we release five completed films a month."

Cars have always been among his principal interests, and many of his films are concerned with outstanding motoring events and innovations. He and his associate cameramen have shared the hardships and dangers which beset the world's crack drivers in the Alpine and Monte Carlo rallies. Schofield claims that to ensure

the topicality of films like these his editing and recording departments work twenty-four hours a day, and produce a complete record of the event within four or five days of its occurrence.

Rather surprisingly, almost all his films are shot on Kodachrome.

"Even when a client wants a monochrome production, I often shoot on Kodachrome and make a black and white print," he said. "I find that specializing in colour saves cost in the long run — and, of course, it takes no longer."

Cameras used by the unit include three Cine-Kodak Specials, three Pailard Bolexes and a Debie. Arriflex cameras are employed for occasional 35mm work.

Everything except location work can be done in the company's sumptuous premises in Bond Street, an exclusive thoroughfare in the heart of London's ritzy Mayfair. Offices, cutting rooms, film stores, equipment stores and a luxurious theatre which can be used as a studio are all on the spot.

There is even a workshop where equipment can be built to Schofield's own requirements. He showed me a mixing panel under construction, and commented that the lack of facilities for 16mm workers frequently forces the company to build or modify apparatus themselves.

His cutting benches are ingeniously designed to allow the film racks — constructed with the aid of numbered clothes pegs — to be stored in dust-proof containers without disturbing the film itself, no matter what stage may have been reached.

Schofield's ingenuity is evident throughout his elegant premises. In the theatre an oil painting slides away to reveal the projection ports. In his own office, which adjoins the theatre, another picture conceals the back of the screen. The office is soundproof, and a commentary can be recorded as the speaker sees the film back-projected. Viewers in the theatre could watch the film without even being aware that the recording was being made.

Schofield has a staff of fourteen. He has associate cameramen throughout the world so that he can "almost cover an international event by a few phone calls." The sponsoring of 16mm films for industry, research,

training and propaganda is still increasing, and Schofield is confident that if and when commercial TV eventually arrives in Britain, his work will expand enormously.

He feels that one reason for his success is his policy of *quoting a basic charge to every client, so that they know exactly where they stand at once*. Naturally additional charges are made to cover special effects such as animation and expenses involved in location trips, but having a film price per reel makes a sound basis for discussion.

Intending sponsors who feel uncertain about the advantages of shooting direct onto 16mm rather than filming on 35mm and reducing are reassured by the producer's three principal arguments.

"First, there is the availability of a colour process, Kodachrome, which, thanks to the efficient co-operation of Kodak and of laboratories specializing in handling this material, is capable of results in general superior to those obtained by any reduction process — assuming always it is in experienced hands.

"Second, costs are reduced, not so much by the saving in the costs of the actual film stock as in the many ancillary expense. Third — from the producer's point of view, and important — is the lightness and portability of the camera equipment, which facilitates many types of work which would be difficult or impossible in 35mm."

Many of Schofield's sponsors require their films to reach overseas markets. The translation and recording of commentaries in several languages soon became established practice, and arrangements are now available whereby native commentators can be called upon to deliver commen-



Stanley Schofield's theatre, (above) is provided for customers viewing films. Notice painting which normally screens ports used for projection.

taries in almost any language required. These special overseas versions of a film often amount to a surprising number, resulting in an extraordinarily wide international distribution.

Exhibition is sometimes a problem

• See "SCHOFIELD" on Page 208

The CANNES FESTIVAL

Japanese Film Awarded Top Prize at Cannes

By LEON VICKMAN

Home Movies Paris Correspondent

Part
I

Leon Vickman HOME MOVIES resident correspondent in Paris has written a searching analysis of the Cannes Festival; the editors of this publication are happy to present his report in two parts. Beginning with a breakdown of the Festival itself, Vickman traces the day-by-day development of the attitude of the jury and turns up many a gem which would otherwise go unreported. Each film is analyzed, criticized, and evaluated. Pictures without prizes get the same treatment. We feel that this is important since the non-winners must certainly have had something to offer, no matter how poor a showing they made in the actual judging. Vickman concludes the series with a shrewd commentary on national trends, the value of the Cannes Festival, and some ideas on future trends in the cinema. While he is highly critical of the administration of the Festival, he does submit solid recommendations which would improve and provide a greater element of fairness and honesty in judging future films.—ED.

* * *

CANNES, France, April 10 — The Japanese film "The Gates of Hell" was awarded the top prize at the Cannes Film Festival after the American film "From Here to Eternity" was ruled out of competition on the ground it had already been amply rewarded with prizes.

However, the all-French jury gave "From Here to Eternity" a special recognition as one of the best films of the festival.

At Cannes nine other movies were awarded international prizes. They were "Skander-Beg" entered by Russia; "Before the Deluge," France; "Naples Carousel," Italy; "The Five of Barska Street," Poland; "The Two Acres of Land," India; "The Last Bridge," Austria; "The Living Desert," United States; "A Tale of Poor Lovers," Italy, and "The Great Adventure," Sweden.

"Bread of Love"—Sweden.



12th Century Tale

The Japanese "Gate of Hell," which carried the name "Jigoku-Mon" in Japan, tells a 12th century tale about a palace guardsman who falls in love with the wife of another guardsman. During the night while trying to kill the husband he accidentally kills his beloved. When the husband refuses to take vengeance the slayer enters a religious order to expiate his sins. The film was directed by Nagata Masaichi.

Awarding of prizes wound up the 17 day festival during which some 110 films, short and long, were shown at morning, afternoon and night sessions.

Russians Smiling

One of the events of the festival was the return of Russia after a two-year absence. The Russians and other Iron Curtain countries came with smiling delegations anxious to be friends with everyone. They brought some films that were judged good and some which were judged bad.

The Russian film "Skander-Beg" which got an international prize was the story of a 15th century Albanian warrior. Beautifully photographed in color, it had a theme of intense nationalism but a minimum of ideological propaganda.

The Polish prize winner, "The Five of Barska Street," also soft-pedaled the propaganda line.

The jury gave a special mention award to Maria Schell, a Swiss actress who played the lead in Austria's "The Last Bridge." It also gave a special award to Arne Sucksdorff of Sweden for his work on "The Great Adventure" in which he acted as well as doing the photographic and direction work on it.

There were no other individual prizes — none for the "best male role" or "best feminine role" as have been given in other years.

Special Session

At the last minute the jury met in a sort of special session to award a special prize for direction to Rene Clement for his work on "Monsieur Ripoix," a British-French coproduction entered by Britain.

The jury had given this film no recognition in its original decisions, but held the added meeting to find some way to give it an award.

In the short features section, prizes went to the United States, Britain, France, Poland and Czechoslovakia.

The shorts cited were, "Toot, Whistle, Plunk, Boom," a Walt Disney production, on the basis of entertainment with a special mention for its novelty of expression; "One More Glass," Czechoslovakia for the best marionettes; Poland's "Old Town of Warsaw" as the best documentary; Britain's "The Garden of Pleasures" for poetic fantasy, and France's "The Penguins" as the best nature film.

The jury also gave a special mention to Holland for the high quality of its entries.

* * *

THE CANNES International Film Festival, which took place in France from March 25th to April 10th, is the most important Festival of its kind in the world. Only the Venice Film Festival can be cited as an unimportant rival, and the Brazilian Festival in Sao-Paulo is but one year old.

But what is the Cannes Festival? Organizationally speaking it is a complicated affair. It is a film Festival open to all movie-making countries. Each may enter a certain number of

• See "CANNES" on Page 212

"Monsieur Ripoix"—England





"Closed Vision"—Marc O., France



"Skander-Beg"—Russian



"Comicos"—Spain

Gerald Philips—"M. Ripoux"



The Professional Touch

The professional touch is the ultimate in public relations when going after more business. A few factors to watch before contact with important customers.

Recently, a group of medical men got together and formed an organization to teach young doctors "office procedure."

Students of architecture are trained to produce plans and drawings within a specified time, and this training starts from the moment the student begins the course. The reason for this is obvious. An architect is a "professional" man, as is a doctor or a lawyer, but each one *must* know how to carry on his business in an economical manner. If these people are weak in business procedure, then it follows that they might lose much cash in their daily contacts with the people who make up their clientele.

And it is the same with motion picture producers. They may be wonderful cameramen, superb script writers, sensitive editors and conversational spellbinders—but if they don't know how to sell their services, then they stand to lose out to wiser producers who know how to slant their product and how to create a market.

The field in 16mm. is wide open, and at the same time is in a veritable dark age of development. Many producers who are not too competent manage to sell their product with little effort simply because the sponsor or buyer of the film knows nothing about quality. He demands a fairly good story of his product and is satisfied if the visual job satisfied his own particular taste.

So we have a conglomeration of producers ranging in quality from the very good, to the very bad. Yet the unskilled producer is a real threat to the experienced independent because he will cut the price of the product and in this way force the legitimate operator to cut his price to such an extent that he realizes nothing but a minute profit.

But all is not lost.

There are ways and means to overcome this unfair competition and nail the incompetent so that he does not get the business.

IMPRESSION

Your office should be pleasant, in a good location, and be staffed with sincere people who are eager to answer questions pertinent to all phases of your business.

You, the producer, do not have to appear in puttees and beret in order to impress the client with your talent. Past films are always a good recommendation, as are satisfied clients for

whom work has been done in the past. You are a business man and as such, should look like one.

PUT IT IN WRITING

Estimates, contracts and promises of work to be done should be written down, and after consultation with your lawyer or attorney, submitted to the client. If this is not done, then the reliance on verbal agreements is a pretty poor substitute should litigation become an alternative.

Remember that you are dealing with business men who know all the angles and who expect fair treatment. *An honest approach is usually the best one*—lay it on the line and hold nothing back. You are selling merchandise and are expected to deliver according to contract. But let's start at the beginning.

THE BEGINNING

After the first meeting with the sponsor, (during which time the producer should make copious notes) he should spend at least a week on the job of writing a one-page treatment which would contain all the suggestions of the sponsor, together with valuable ideas which you, the producer can accumulate in that time.

At this point, no cost has been mentioned and the producer would be silly indeed to quote a price. Why? Because the sponsor may insist on actual outside shots, where the producer has already decided to use stock shots. The sponsor may want original music, while the producer has considered using material from a music library. And these are just a few of the items which can change the actual price to quite some extent upwards.

THE DECISION

If the treatment is approved, and all phases, color or black-and-white, sound, music, and other factors have been agreed upon—the sponsor will then request the price. At this point—go home. But don't leave without promising a quotation by mail within a week, or whatever time you need to estimate your costs and your profit. The sponsor, a businessman himself, will probably call in other producers and request a price on the basis of your one-page treatment. Make it clear that the treatment is your property. If not, this may be used by others. (if you don't get the assignment). The sponsor will understand your attitude and should appreciate the time spent

• See "PROFESSIONAL" on Page 210

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MUSIC

• Continued from Page 191

point also. If you use timing (instead of a frame count), time each scene separately. (If you have no stop watch, a good substitute is an electric clock with a sweep second hand connected into the power source through a switch box or with a feed through switch in the electric cord. To set, let the second hand rotate to '12' o'clock, stop it with the switch, then set the minute hand to '12' o'clock by hand. Switch it on to start the clock and switch it off to stop it). The second step is to make a frame count of the entire picture from the first frame of the fade in on the Main Title to the last frame of the fade out on the End Title. Third, using a stop watch, or any accurate timing method, time the complete picture while projecting the picture at synchronous speed (Revere Syncho-Tape, Movie Vox, Wilson Syncro-Meter or whatever method you use). If you use the Wilson Syncro-Meter, your over all frame count (step 2) can be made while timing the picture by setting the Frame Counter at '0' before starting projection. Fourth, by dividing the number of frames by the total number of seconds of projection time, you get the speed of projection in frames per second. ($14,940 \text{ frames} \div 830 \text{ seconds} = 18 \text{ frames per second}$). Fifth, if you have made a frame count breakdown, divide the total projection time in seconds by the total frame count and the result will give you an exponent that, when multiplied by a given number of frames (in a scene or sequence frame count) will give you the exact timing for that number of frames. (Example: $830 \text{ seconds (total picture timing)} \div 14,940 \text{ frames} = .0555$ which is your timing exponent. $92 \text{ frames} \times .0555 = 5.106 \text{ seconds}$). Sixth, for your additional information, it is well to know just how much tape equals 1 frame of your picture. With Revere Syncho Tape at a tape speed of $3\frac{3}{4}$ inches per second, 3 strobe lines equals one frame. With other synchronizing methods an actual measurement of the amount of tape that runs through the recorder for 100 frames of pictures provides a good basis for calculation. For example, $41.6625 \text{ inches of tape (run for 100 frames)} \div 100 = .4166 \text{ inches of tape per frame}$, (approximately $13\frac{1}{32}$ plus of an inch). You now have all the information that you should require for any musical or sound usage.

Scene identification notes need be nothing more than what is required for you to readily identify the scene. (If more detailed information is necessary you can get it from your script.) Now analyze the picture

carefully. Not just where you wish to use music, just what type of music that is called for and the degree of its emotional requirement. Now determine the timing of the musical sequences as designated on the breakdown sheet. All application of music or sound is based upon the timing (or frame count) of sequences, NOT individual scenes except where a scene represents a sequence. In notes for music I use the 'Spotter' illustrated in the March issue to locate musical material on records. You are now ready to select your musical material. If your pre-scoring preparation has been carefully done, it will tell you exactly what to do and where to do it. If you do your preparation RIGHT in the beginning it will save you time in the end.

If possible, selected musical material for any given pictorial sequence should closely approximate the timing requirements of the picture. As a rule, it is preferable to have musical material in excess of the timing requirements since it is usually easier to satisfy a timing requirement by deletion of material than by an extension of material. Many times two similar musical strains can be joined to provide this excess of musical material which can then be cut to requirements.

After the material has been selected, determine its exact usage in your notes on music such as start, ending and information on cutting or editing. In the editing of material, remember that musical sequences should make 'musical sense' in the same way that your pictorial sequences make 'story sense'. This, as I have said before, requires that musical sequences should have musical continuity, i.e. they should have musical beginnings and endings or should join *musically* so that a musical continuity is maintained.

As a rule, musical endings should be used only to accompany pictorial sequence endings, the end of a pictorial mood or action or where there is no direct connection to another musical strain. And let me emphasize again, unless DICTATED by a pictorial requirement, *Don't Play the 'Grand Finale' Ending* (found on many records) within the body of the picture.

In most musical material almost any place can be used for a 'musical start' compared to only a few places that end with a musical cadence. (a definite melodic and harmonic close). Where more than one musical strain is used to maintain continuity, ALL strains except the last should *join*, not end.

Recording an Edited Musical Score. I would suggest that, in most cases,

• See "MUSIC" on Page 206

QUIZ

• Continued from Page 190

outline is observed: 1. Some general shots of the sport, accompanied by interesting facts about the sport; 2. the question is succeeded by a five second shot of the second hand of a clock; 3. the answer, along with more scenes from the sport.

Let's see what the topics and questions are in this particular sports film. Pole-vaulting: What is the world's record for the outdoor pole vault? Motorcycle climb: What is the steepest grade climbed in competition? Football: What college had the longest winning streak? Bobsled racing: What is the average speed on a bobsled run? Polo: How many chukkers in a polo game? Tennis: Who won the most American singles championships? Baseball: Who pitched the most winning games? Bowling: How much is a perfect bowling score? Diving: What country won the most diving championships?

The foregoing is just a sample of one successful quiz film which has held the interest of innumerable audiences over a period of years. All the scenes were of the type that might be found among the discarded odds and ends of a sportsman's library. It is indicative of what can be done with almost any type of filmic subject matter.

Questions for quiz films should be selected with great care. There should be a few inquiries that nearly everybody can answer, and perhaps one or two that are difficult enough to challenge an expert on the subject. As in all types of showmanship, variety is one of the keys to success. It requires some practice to prepare questions that are just right for an average audience. A good plan is to try out your interrogations on some of your friends before the final editing. As for the type of questions to use, it is up to you. You can use plain fact questions, true, false, multiple choice, or the yes or no type — in short, all the different kinds that are used in study, in games, and in contests.

Let's suppose that you have just completed an intensive travelogue, *Scenic America*, showing many beauty spots of the United States. You examine the discarded footage and find some perfect shots — just as good as anything found in *Scenic America*. The surplus includes, among many topics, the following: (1) Death Valley; (2) Mount Whitney; (3) Grand Canyon; and (4) Source of the Mississippi River.

Now let's prepare part of a script showing how these shots could be assembled, and unified in a quiz film, using various types of questions.

Title: Do You Know America?

1. Map of the U. S.
2. Title: Do you know your country? You will now have a chance to test yourself.
3. Scene of Death Valley.
4. Title: This is Death Valley. The tallest peak in the U. S. is less than 100 miles from here. What is its name?
5. Another scene of Death Valley (while audience is figuring out the answer).
6. Scene of Mt. Whitney.
7. Title: Mt. Whitney is right. It is 14,496 feet high.
8. Scene of Grand Canyon.
9. Title: How deep is the Grand Canyon?

- (a) 1,000 feet
- (b) 1½ mile
- (c) 1 mile
- (d) 2 miles.

10. Another scene of Grand Canyon.
11. Title: If you said 1 mile, you are correct.
12. Scene of stream that is the source of the Mississippi River.
13. Here is the source of the Mississippi River. Is this in Canada?

14. Another scene of the source of the Mississippi.

15. Title: No, this is not in Canada. The Mississippi begins in Minnesota's Lake Itasca (which could be shown).

The foregoing sample could be expanded to include as many travel scenes as you desire. The same general technique will apply to any other film subject you may care to develop.

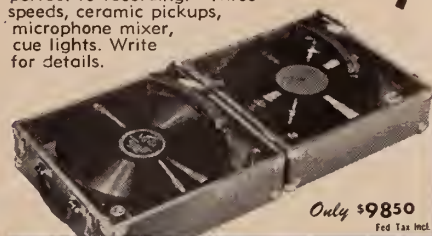
Quiz films are ideal fare for socials and house parties because you can make an interesting game out of them. You can stop the motion pictures each time a question is posed and allow the spectators to write their answers. To sharpen interest, prizes can be awarded to those getting the highest scores. Obviously, quiz films make wonderful ice-breakers and conversation starters.

Now that you have been challenged about the advantages of making quiz films, why not experiment with some of that left-over footage? It may take a little planning — shooting a few titles, perhaps — and editing. Who knows? You may get so interested in making quiz films that you will want to go out and film some brand new footage entirely for this purpose!



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MUSIC

• Continued from Page 204

it is wise to have help in certain phases of recording your score. It is just as difficult for one person to attempt to handle projector, turntables and tape recorder simultaneously as it is for one person to try to be cameraman, property man, electrician, director and actor in the filming of a picture. The following method can be used with Revere Synchro Tape, Movie Vox or Wilson Cyncro-Meter. If scene lengths have been accurately determined (while filming), this method can also be used for dubbing an edited sound track on magnetic tape to an optical track on film as described in Part 3 of this series in the January issue.

Our first step is to prepare a Master or "MARKER" tape against which our edited musical sequences can be matched and spliced together. To do this, proceed as follows,

1. Set up for running the picture (at synchronous speed) with a blank reel of tape on the recorder. Have the picture and tape set at some predetermined 'sync start' mark.

2. With the recorder set for 'record' and your breakdown sheet for reference, start the projector and recorder according to a predetermined starting procedure.

3. Now, while projecting the picture in sync with the recorder, by reference to your breakdown sheet, locate the exact (if possible) starting place of each musical sequence (or effect) as the spot appears on the screen. Do this by talking into the 'mike' . . . Sequence 1 (or 2, etc.) just before the sequence starts and then tapping the 'mike' with a pencil at the exact starting point. Continue through the picture in this manner, making both the beginning and the end of the Main Title and the End Title. Any definite endings within a scene or sequence should also be marked.

4. Re-run the picture with a playback of the 'Marker' tape and check the click mark cues against the picture for sync.

5. Any discrepancies can be corrected by either re-recording or by measuring off an estimated 'correction compensation' on the tape as indicated by our previously determined data on the amount of tape equivalent to one frame. Recheck against the picture until the 'marker' tape is satisfactorily synchronized with the picture.

6. Playback the 'marker' tape. Accurately locate all click cues on the tape and mark them with their sequence numbers. (This can be done with pen or pencil on paper base tapes. A white nail lacquer is excellent for marking on plastic base tapes. Mark on the plastic side of the

tape, using a small brush or trim the one that comes with the lacquer.)

Having made (and checked) your 'marker' tape, record your musical se-

ANOTHER device in editing is known as 'backing in' the sound. In this procedure, the *ending* of the sound sequence is matched with a cue mark and the *beginning* of the cue is cut arbitrarily at some previously determined point. For example, let us say that a pictorial sequence opens with an exterior shot of a door. One of the characters enters the scene, goes to the door and opens it. As he opens the door, music is heard which (we find at the cut to the room interior) is coming from a radio. He listens to the closing strains of the music. At the conclusion of the music the announcer comes in with, "And now for a message from our sponsor, the makers of 'BOPPO', that wonderful . . ." At that point the character, with disgust, turns off the radio.

Recording this sequence might be done as follows. We would record any selected musical number, making sure that we recorded more than enough to cover the musical requirements of the sequence. The announcer's 'pitch' can be recorded at the time at the conclusion of the music or recorded separately and spliced on to the end of the music. We would mark our 'marker' tape for this sequence at the place where the door opens and where the radio is turned off. Since the sequence requires no particular beginning but does require an *ending on cue*, we would match the 'cut' on the announcer's voice with the cue mark for turning off the radio. We now 'back in' the recorded sequence (from the *ending* to the *beginning*) and cut the music at the point indicated by the door opening cue on the Master Marker tape. This 'backing in' is ad-catch critical cues within the body or at the end of a sequence where the beginning is unimportant and arbitrary cutting may be done.

As previously emphasized, care in marking and checking the Master Marker tape and in editing should provide a completely edited sound track that should need no further adjustment. However, if the occasion should arise where adjustment is required, it can be done as follows. Let us take a hypothetical example in which we find that, although the over all synchronization is O.K., at a particular point the sound comes in $\frac{1}{2}$ second too soon. Since the over all is O.K., any adjustment must be made *within the limits of that particular cue* (or related cues) in order that the over all synchronization is not altered.

Let us assume that our example is one in which the musical material is preceded and followed by one second

of dead (silent) tape. In making the 1/2 second adjustment we first remove this cue from the sound track by removing the splices at the beginning and end of the cue. Next, cut the equivalent of 1/2 second of tape from the END of the cue and splice it on to the BEGINNING of the cue. In this way we have *set back* the beginning of the musical material, we have maintained *exactly* the total length of the cue and we have not altered the synchronous relationship of any of the cues that follow.

Where adjustment has to be made to a musical strain that joins other musical strains the problem becomes somewhat more difficult of solution. In most cases the only entirely satisfactory solution is to re-record both the cue that requires adjustment and the preceding cue that joins it. We can readily see that if, in the preceding example, the cue requiring adjustment was joined to other material, we could not cut 1/2 second of music from the end of the strain and splice it on to the beginning of the strain and expect the result to be musically good. And, if it is necessary that there be no break in the music, cutting 1/2 second from the end of the cue and inserting 1/2 second of dead tape at the beginning will not be the answer either. Here is a case where the easiest way (where possible) is to re-record the previous sequence with 1/2 second of additional material which will fill the 1/2 second 'set back' of the adjusted cue. Then, by cutting 1/2 second from either the beginning or end of the adjusted cue or by re-recording the adjusted cue to a timing of 1/2 second less than its previous timing, we will have maintained the musical continuity through the adjusted sequence and also the over all synchronous relationship of the remainder of the sound track.

In post recording *short* dialogue sequences for 'lip sync' a method of 'loop' recording is advantageous on many occasions. In this method the film sequence is spliced into a loop that can run through the projector continuously while the recording is made. In this way it is not necessary to back up the projector for another take since the film sequence can be run continuously until a satisfactory take is obtained. This is only practical for *short* sequences and, if this method is contemplated, it is well to do the recording before these sequences have been cut into the final editing of the picture. The sound track can be cut and edited later to conform to the requirements of the edited film.

In marking the tape of recorded cues for identification and start and stop marks, it is best to make these marks within the body of the recorded

portion of the tape. Then, any required cutting of these cues during editing will not destroy the identification of the cue or the indication of which end of the tape is the beginning or end of the cue.

Possibly four feet before the start of the Main Title and a similar length after the end of the End Title. About one foot of blank tape at the beginning and end of all other sequences should be sufficient. Indicate on all of these recorded sequences the *exact* point on the tape where the sound starts and stops.

Making up the master track (matched against the 'marker' tape) can be done either by splicing the recorded sequences into the 'marker' tape or by matching the sound sequence start marks with the marks on the 'marker' tape and splicing the next sound sequence at the indicated point. For the purposes of illustration, I will describe the latter method. (All of this matching is done 'by hand' and not on the recorder. Film rewinds can be used to hold either the 'marker' tape or the edited sequences, or both if you have two sets of rewinds.)

Match the start mark of the Main Title (1st sequence) with the 1st sequence cue on the 'marker' tape. Holding both tapes in 'registration' with each other, draw the tapes through the fingers to the picture 'sync start' mark on the 'marker' tape. Now make a 'sync start' mark on the leader of the Main Title (1st sequence) recorded sequence at the point indicated on the 'marker' tape. Again, matching the start mark on the 1st recorded sequence with the start mark on the 'marker' tape, draw the two tapes through the fingers (keeping them in registration with no slack in either tape) to the start mark on the 2nd sequence on the 'marker' tape. Make a mark (with pen or pencil) on the end of the 1st recorded sequence at this point. Now, matching the start mark of the 2nd recorded sequence with the mark just placed on the end of the 1st recorded sequence, cut the two recorded cues on this mark and splice at that point. Now, matching the start marks of the 2nd recorded sequence with the start mark for the 2nd sequence on the 'marker' tape, draw the two tapes through the fingers as before until you reach the start cue (on the 'marker' tape) for the 3rd sequence. Mark the end of the 2nd recorded sequence at the mark on the 'marker' tape at this point. Again, placing the start mark of the 3rd recorded sequence in line with the mark just placed on the end of the 2nd recorded sequence, cut both tapes and splice at that point.

By continuing through the entire sound track in this manner, you should

• Continued on Page 208

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MUSIC

have a spliced sound track composed of recorded sequences that should match *exactly* the start and stop marks of your master 'marker' tape.

Next month I shall discuss the technique of adjusting errors of editing or splicing and 'backing in' critical sync points within the body of a sequence. Also some additional suggestions on recording procedure, particularly for dialogue and narration.

* * *

Next month Mr. Garlock will take up additional recording suggestions and further aspects of musical cutting and editing.—H.P.

* * *

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SCHOFIELD

• Continued from Page 201

for the sponsor, so Schofield has arranged for the theatre to be placed at the service of his clients to screen their films to private audiences. The theatre's tasteful decoration and appointments and a reception room where "appropriate hospitality can be dispensed," as the publicity leaflet put it, make this an attractive addition to Schofield's services.

I asked him about his recording problems. Lip synchronization gives him no qualms as he uses synchronous motors with his Cine-Kodak Specials. Indeed, one current production concerning an industrial conference requires lip sync throughout.

Tape recorders and disc cutters abound in Schofield's workshop. He has used magnetic sound, and told me he has been favorably impressed by a demonstration of the latest Simplex-Ampro stripe projector which he had recently attended.

"Of course," Schofield said, "all my films are 3-D." Rather taken aback, I questioned him further. "No," he said, "they haven't got depth — they've got height, breadth and time, and time is the most important of the three."

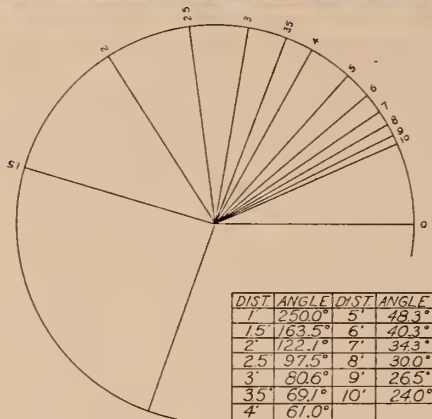
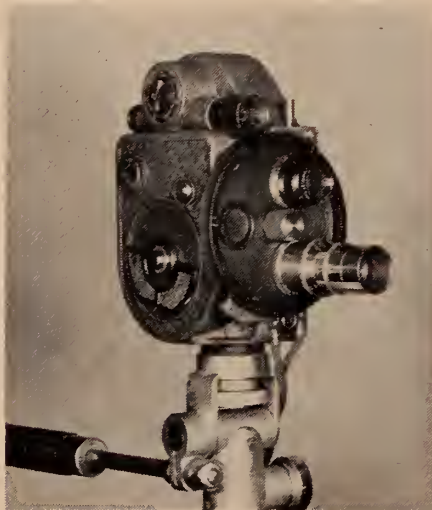
The prospect of the new gimmicks — 3-D, wide screen, CinemaScope, Cinerama — in the 16mm field don't concern Schofield at all. He points out that the average sponsor is no fulltime exhibitor ready to cope with polarized spectacles and varying

FOCUS

• Continued from Page 189

disc. A machinist's scriber can be used to scribe the lines on the ring. The scriber point must be concentric with the center of the disc. Turn the wood disc until the radial lines are horizontal and then scribe the calibrations on the ring. If necessary the lines can be cut deeper with the sharp edge of a fine file. Clamp the disc in position during the scribing operation.

Numbers representing the various distances are stamped or etched with acid next to the scribed lines. The characters are 1/32 of an inch high.



CALIBRATING CHART

screen proportions; 4 x 3 flatties are going to be satisfactory for his needs for a long time yet.

Schofield has always been an ardent amateur filmer, and is keenly interested in the movement. "I bring the same enthusiasm to my home movies that I would if I never saw a camera all day," he said. All his private films are shot on 16mm, and they cover the usual family activities and domestic scenes.

One unusual task for his production unit was a complete three hour coverage of the London production of *South Pacific*, starring Mary Martin. The film was not intended for distri-

bution of any kind but was made for Rodgers and Hammerstein as a record of the Drury Lane presentation of the show.

Some idea of the scope of the work undertaken by Stanley Schofield Productions Ltd. can be obtained from the films at present in production. Apart from the industrial conference already mentioned, subjects include an operation to separate Siamese twins, a new tractor, medical research, a training school for warehousemen and drapers, the 1953 achievements of the B. R. M. racing car, the development of a new industry, the treatment of skin diseases and the creation of a model gown.

TRIPOD

• Continued from Page 192

The feature of the dolly is the fourth caster in the center. There are few dollies on the market but most of these are made of heavy tubing with no support in the center. I am using cheap flat stock and support the center to take out the sag. A hole is drilled and tapped for 1/4 inch in the center of the triangular plate. Four holes are drilled around it and these are used to fasten the center caster. This caster must be raised 3/16 inch to be on even plane with the others. Washers or nuts can be used. Three holes are drilled one inch from the edge of the center plate, and corresponding holes are made in the three arms of the dolly. One arm is fastened permanently to the centerplate; obviously this is the center arm seen in Fig. 3. Lockwashers and a heavy nut were used. The other two arms have to swing out and pivot on 1/4 inch screws and wingnuts as seen in Fig. 4.

The other end of the three arms receive a similar treatment. First holes are drilled for mounting the casters. Then, each arm is drilled near the end (1/2 inch distance) and at 3 1/2 inch from the end. These holes must clear 1/4 inch screws. The three spring-clips have the angle brackets fastened permanently to their backs and here too, lockwashers must be employed to prevent any shifting. The whole assembly can now be attached to the arms with 1/4 inch screws and wing nuts.

Fig. 5 shows the tripod clipped into place and the camera ready to start grinding. But we were determined to make this gadget a versatile one and Fig. 7 shows how to mount a light-stand or your tripod stand, by shifting the three clips to the other set of holes. A tripod stand, by shifting the three clips to the other set of holes. A tripod stand makes a good light stand and adapters such as "Adapto-Balls" and other are available for the purpose. Also a boom attachment can be

mounted on top of your light stand and the boom used either to hold one of your spotlights or a microphone for magnetic sound or tape recordings. It is very easy to wheel the whole unit from one place to another.

Fig. 6 shows yet another use. An adapter is screwed into the center



plate. a $\frac{3}{8}$ inch aluminum bar slid in and held by a wing nut. Another adaptor is mounted on top of the bar; this time it is a swivel adaptor, holding an aluminum reflector and photo-flood. The ingenious tinkerer will find 1,001 uses and further adaptations for a dolly like the one described.

POINT OF VIEW

• Continued from Page 192

the use of close-ups, add spice to the feature you are watching.

Too often the amateur filmer is concerned with the background and subject matter he is shooting, rather than the problem of staging. It's proper to use a long shot to establish the surroundings and a medium shot to capture the actions of your leading character; but then, to get impact and personality on the screen, splice in the closeup.

Suppose you have a shot of your son playing in the yard. Suddenly he looks at the camera, makes a big 'take' and runs off-stage. Let's assume that you inject a shot of a little

puppy barking into the camera; it's an extreme close-up, between Junior's 'take', and his escape off-stage. Immediately you have a farce sequence. Junior, afraid of such a little dog is ridiculous, but supposing you splice in a shot of a lion roaring (taken at an ycity zoo) instead. Now we get a little dramatic. Junior's fear is real and the esequence takes on an entirely different note. It's the same as the hens and geese.

Here's another example with the family dog. He is standing on the porch. He looks down into the camera and runs off the porch and around the corner of the house. Now insert, between Spot's looking at the camera and his run off the porch, a scene of Dad in a dog-catcher's outfit or perhaps an alley cat with a derby on its head. The more extreme the close-up are in this case the more effective the sequence of the picture becomes.

Get enough of these bizarre close-ups in your picture and watch the audience respond to your cinematic achievements.

If your Home-Movie is telling a story in continuity, the inclusion of several close-ups will help sell your plot to your viewers.

Close-ups can be used effectively to show intimate characteristics of an individual that a long or medium shot might miss. An example; Dad walks into the room, sits in his favorite chair and starts to light his pipe. Now a close-up shot of Dad lighting his pipe. Does he puff wildly, easily, or does the match go out before the pipe is lit. The close-up will show Dad's reaction the best.

When taking a vacation trip, shoot a couple of feet of a passing road sign showing the town you are entering or leaving. This will serve late to identify the scenery you've filmed and can be used for titles if you desire.

In some of your scenes, at least, check the point of view and move in for effects never experienced before.

Readers are invited to send amateur films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award — two stars, "good" — three stars, "very good" — and four stars, "excellent."

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PROFESSIONALS

• Continued from Page 203

on the treatment. If he is a fair-minded man he will not demand that you give him a free week of hard work.

We might say, that psychologically speaking, this is a crucial point. By this time you should have sold yourself as a businessman, as a producer and as an artist. It may be that the sponsor of your film has ample respect for your talents but reserves judgment for the time when he gets your estimate. If that is the case then you have a good chance of getting the assignment.

PRICE

This depends upon you, the area in which you are working, talent necessary, and your overhead. Those producers with a low overhead can quote lower prices, but sometimes their low overhead may be in terms of a hole-in-the-wall office, and no competent help, and this very factor may well lose them the business.

Price depends upon many factors. Some films, (12½ min.) have been made for \$200 and some for \$12,000. It all depends upon costs and of course, what the traffic will bear, and finally, what competition you have to contend with.

A great aid in estimating is a knowledge of what the sponsor has to spend. You might tell him that a film is primarily a manufactured item, requiring many ingredients of varying price. If he wants a cheap film, cheap ingredients have to be used. If he wants a super-deluxe job, then he has to pay the shot.

By this time, you will have been advised on the length of the film and this should be some indication of your own production costs.

THE GO-AHEAD

After your estimate has been mailed and the price accepted you should be ready to write the script. But first a contract between you, the producer, and the sponsor should be signed in order to specify the exact conditions, kind of film, length and so on. At this point, it is customary to receive one third of the selling price of the film, with the second third due sometimes during production, and the final third when the finished print is delivered. Sometimes producers sign contracts which specify four or five payments at various times during the production of the film, but this can be arranged to suit both parties.

Now that the sparring has been overcome, the producer should sit down with the sponsor, or his representative and decide upon the film, outlining the script as carefully as possible.

When the script is written and submitted to the sponsor, the producer has

to do his most important selling job. The reason for this is pretty obvious. Sponsors are sponsors, no matter how thin you slice them, and are usually almost certain to tell you what to do, down to the minutest detail.

The essence of any film is interest, a little drama, and the punch line at the end of the reel which actually sells the product. If the sponsor insists on a constant repetition of his products which will kill the continuity of the film, then it is time for the producer to step in and show him how the purpose of the whole idea will be defeated if he persists in that kind of thing.

A good example of the good public relations films are those made by the oil companies. They skirt oil, as much as possible and if there is any mention of it at all, it is done with infinite good taste, and there is never a hint of actual "selling." The audience will usually leave the showing of a film of this kind, rosy with the idea that the oil company is a benevolent force in the growth of a country, and naturally, this is the whole point of the film. But at the same time the oil company has sold itself so firmly in the minds of the audience, that the "hard sell" is not necessary.

This very important point must be brought home to the sponsor and the producer should fight tooth and nail to be allowed to make the film in his own way. And this is the difference between the professional touch and the operation of a rank beginner in the business of producing 16mm. non-theatrical films.

(Next Month—Production)

HOLLYWOOD PROS

• Continued from Page 200

derby. However, in 1934 it won four awards with "It Happened One Night." In 1949 it chalked up two awards with "All The King's Men."

This year there were fewer technical and scientific awards presented. Two out of the four awards given were in the Class I category. The other two were in Class II and Class III.



Bill Lyon, best film editor of the year scored in "From Here to Eternity". Esther Williams on right.

Both 20th Century-Fox and Cinerama received Class I awards. One went to Fred Waller "for designing and developing the multiple photographic and projection systems which culminated in Cinerama;" and the other was presented "to Professor Henry Chretien and Earl Sponable, Sol Halprin, Lorin Grignon, Herbert Bragg, and Carl Faulkner of 20th Century-Fox Studios for creating, developing and engineering the processes and techniques known as Cinemascope."

The Reeves Soundcraft Corporation of New York received a Class II plaque "for the development of a pro-



Popular H. W. Remerscheid, manager of the Bell and Howell Co. branch in Los Angeles received award for lifting the movies out of the flicker age.

cess of applying strips of magnetic oxide to picture film for sound recording and reproduction."

The Class III award, which is an honorable mention, went to The Westrex Corporation "for the design and construction of a new film editing machine . . . a platoon in the vast army of scientists and technicians whose patience and unique talents have helped to brighten the screens of the world.

A separate technical award was given for special effects to Paramount for George Pal's production of "War of the Worlds." Pal has won two other special effects awards in the past with his own "Detination Moon" and Paramount's "When Worlds Collide." Last year Metro-Goldwyn-Mayer grabbed this award for "Plymouth Adventure."

Walt Disney was the most honored man at the Academy affair this year, winning four statuettes. Disney has won over two dozen Academy Awards through the years.

A guy named Smith with the first name of Pete is no stranger to Academy awards. He has been producing, writing, and narrating shorts for MGM for the last thirty years. This year he received another Oscar for bringing laughter to the screen. Smith was the first to produce color shorts in 3-D.

Charles Brackett, Academy president, expressed great hope for the motion picture business as he welcomed the guests with: "Last year on this stage we celebrated a birthday with

that backward glance everyone gives when the big dial has ticked off a quarter of a century. We were twenty-five; the industry was fifty. We felt fine. There were certain glum folk who nursed the fear that the motion picture and all its arts and sciences didn't have much longer to live.

"Tonight we celebrate a single year—1953. We celebrate it exultantly, as a year of rebirth, revitalization, new techniques, new dimensions. As to the audience, it hasn't drifted; it has surged back, but with a new look, a more knowing eye, an insistence on showmanship, a demand for balanced perfection in every department of picture making.

"It seems that all their cantankerous hearts desired was great pictures. Well, they got them."

From last year's big productions and with the production slate for this year, it looks as if the movies are truly better than ever and will be here for quite some time.



Four principals in the award-winning "From Here to Eternity". At left, Director Fred Zinneman; best actress, Donna Reed; producer Buddy Adler, and Daniel Taradash who adapted the book.

WINNERS OF THE ACADEMY AWARDS

OUTSTANDING PRODUCTION:

FROM HERE TO ETERNITY,
Columbia, Buddy Adler.

BEST PERFORMANCE BY AN ACTRESS:

AUDREY HEPBURN,
"Roman Holiday," Paramount.

BEST PERFORMANCE BY AN ACTOR:

WILLIAM HOLDEN,
"Stolag 17," Paramount.

BEST PERFORMANCE BY A

SUPPORTING ACTRESS:

DONNA REED,
"From Here to Eternity," Columbia.

BEST PERFORMANCE BY A

SUPPORTING ACTOR:

FRANK SINATRA,
"From Here to Eternity," Columbia.

BEST DIRECTION:

FROM HERE TO ETERNITY,
Columbia, Fred Zinnemann.

IRVING THALBERG AWARD:

GEORGE STEVENS.

BEST ORIGINAL FILM STORY:

ROMAN HOLIDAY,
Paramount, Ian McLellan Hunter.

BEST WRITTEN SCREENPLAY:

FROM HERE TO ETERNITY,
Columbia, Daniel Taradash.

BEST STORY AND SCREENPLAY:

TITANTIC, 20th Century-Fox,
Charles Brackett, Walter Reisch, and
Richard Breen.

• See Next Page

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CINEMATOGRAPHY (Black and White):
FROM HERE TO ETERNITY,
Columbia, Burnett Guffey.

CINEMATOGRAPHY (Color):
SHANE,
Paramount, Loyal Griggs.

BEST ORIGINAL SONG:
SECRET LOVE, Warners,
Sammy Fain & Paul Francis Webster

BEST SCORE OF A DRAMA OR COMEDY:
LILI,
Metra, Bronislaw Kaper.

BEST SCORING OF A MUSICAL:
CALL ME MADAM,
20th-Fox, Alfred Newman.

ART DIRECTION (Black and White):
JULIUS CAESAR, Metra,
Cedric Gibbons and Edward Carfango.

ART DIRECTION (Color):
THE ROBE, 20th-Fox,
Lyle Wheeler and George W. Davis.

SET DECORATION (Black and White):
JULIUS CAESAR, Metra,
Edwin B. Willis and Hugh Hunt.

SET DECORATION (Color):
THE ROBE, 20th-Fox,
Walter M. Scott and Paul S. Fox.

COSTUME DESIGNING (Black & White):
ROMAN HOLIDAY,
Paramount, Edith Head.

COSTUME DESIGNING (Color):
THE ROBE, 20th-Fox,
Charles Le Maire and Emile Santiago.

SPECIAL EFFECTS:
WAR OF THE WORLDS, Paramount.

SOUND RECORDING:
FROM HERE TO ETERNITY,
Columbia, John P. Livadory.

FILM EDITING:
FROM HERE TO ETERNITY,
Columbia, William Lyon.

SHORT SUBJECTS (One Reel):
THE MERRY WIVES OF WINDSOR
OVERTURE, Metro, Johnny Green.

SHORT SUBJECTS (Two Reel):
BEAR COUNTRY, Walt Disney Produc-
tions-RKO, Walt Disney.

SHORT SUBJECTS (Cartoon):
TOOT, WHISTLE, PLUNK AND BOOM,
Walt Disney Productions-Buena Vista
Film Distribution Co., Inc., Walt
Disney.

DOCUMENTARIES (Feature):
THE LIVING DESERT, Walt Disney Pro-
duction-Buena Vista Distribution Co.,
Inc., Walt Disney.

DOCUMENTARIES (Short):
THE ALASKAN ESKIMO, Walt Disney
Productions-RKO, Walt Disney.

SHOPPING

• Continued from Page 194

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vanced shutter design which assertedly will produce 1/3 more light on the screen. Using a 750 watt lamp, the unit employs a 1 in. F.1.6 projection lens, operates at 16 and 24 frames, with a 4.5 watt output. The magnetic twin heads are used for recording and playback, and the other for erasing. Weight 41 lbs. Capacity 1600 feet. Price \$449.50. When writing for information specify Department 3ZD with the above address.

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CANNES

• Continued from Page 202

feature-length and shot subjects, in proportion to its annual film production. Consequently the first and second largest producing countries in the world, the United States and India had four and three feature films respectively entered in the competition. So it is the government of each country which generally has the last word on which films will be selected to represent their national film production. Needless to say, the interests of the large film companies in each country are often well represented in these entries. This year some thirty countries actively participated in the Festival: some 40 films of feature length were presented along with nearly 60 short subjects. Most films were made for normal screen projection, but the United States presented three Cinemascope productions, one English film was shown on a large panoramic screen, and a demonstration of the French process, "Cinepanoramic" (similar to Cinemascope) was made.

The problem is now stated. Obviously, if everyone who comes to the Festival (newspapermen, film personalities and technicians, tourists, would-be starlets, and the natives of Cannes) is to see all the films, there must be a daily afternoon and evening show, and for part of the time, a morning show as well. In general each showing includes one feature-length film and two short subjects, or in some cases, two feature films. For those who are at the Festival to see all the films, the routine becomes somewhat tiring on the eyes. Of course this would not be so bothersome if all the films shown were worthy of such a Festival. Unfortunately they are not. On the other hand, of the 3,000 people who attend part of the showings, a too small percentage are interested in seeing the films, or talking too much about cinema. Cannes, with its beautiful beaches, sunshine, night clubs and cafes, draws many off for the day and only in the evening does everybody come out to see the films, or more precisely, to see their friends, and to be seen. As a result, many film people come to Cannes in the vacation spirit, and combine business with pleasure. One cannot reproach this, if he is willing to admit that the main advantage the Festival offers to the film world is a chance to meet friends one sees only once a year, at Cannes. This is enough in itself. Cannes is thus an international rendezvous, a pleasant vacation spot, and at the same time, for those who are interested, some good discussions may be had about the movies projected in the Festival Hall. The most faithful element of the Festival's audience is the journalist. Since

most of them are sent to Cannes to report on the films (though some are only there to collect gossip) they are fairly regular at the beginning. But toward the middle of the Festival, with three shows a day competing with the sun and late hours . . . well, even the journalists fall by the wayside.

It must be understood that one cannot condemn the Festival for offering too much to its participants. Rather, one should simply accept the natural consequences of such a Festival, since along with the vacationing spirit comes a very pleasant atmosphere of easy-going but nevertheless serious work for the good of the movies. No one in the Festival would want to cut out the cocktails, receptions, dinners at midnight, press conferences, debates, parades and excursions offered to the participants in addition to the screenings for it is at these assorted diversions that everyone meets everyone else, and the best discussions take place; one simply must not attempt to do everything, and at the same time keep a cool head and a critical eye open when he finds himself in front of the movie screen.

The films shown to the Festival audience during the 16 days are screened for the 14 members of the jury beforehand (another six man jury judges the short subjects), but the prizes are given only on the last night of the Festival. The jury is composed of artists, film men, critics, personalities, etc. This year, as last, the poet-dramatist-film maker, Jean Cocteau, served as President of the jury. Two of the more artistic members of the jury were the great director, Luis Bunuel, and the well-known composer Jacques Ibert.

Before discussing the films themselves, and the prizes offered, it must be noted that the jury it put under the same pressures as the entire Festival experiences. First of all, the big companies of each countries almost inevitably are represented in Cannes by one of their films, while independent film makers seldom see their films shown. There are of course, exceptions, which are often more interesting than the commercial films. The tendency then, is to satisfy the desires of the big companies, who are justified in using Cannes as a means of getting publicity, and to do some political juggling, so that all the participating nations feel happy about their stay in Cannes. One may well understand these pressures, both economic and political, yet one wonders where the art comes in. A Festival is supposedly to further the art of the cinema. Here is where the Festival's administration falls down. A serious effort must be made next year to have films which represent more than political and economic pressures. Perhaps the small theater in

the Festival Hall, which up to now has shown simultaneously the same films as in the big theater, can be reserved for films of special artistic interest, films that really represent something new in movies; then the Festival will be well balanced and please all of the people some of the time, rather than pleasing some of the people all of the time. To make this issue clearer let us glance over the prize winning pictures, and then, those pictures with no prizes.

Too Good for Prize

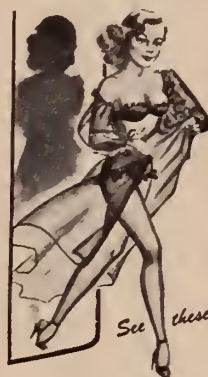
When Columbia Pictures in Paris invited us to see a press preview of *From Here To Eternity* they mentioned that they were going to make a 'special' effort for this film in France; they would give it extra publicity, make a French speaking version, and start things rolling with the presentation of the film at the Cannes Festival. (Films are eligible to compete at Cannes only if they have not previously been shown to the public except in their country of origin). Several weeks later, at the beginning of the Festival, we read in the papers how *From Here To Eternity* won eight Oscars and was voted the best film of the year by the critics. As a result, everyone in Cannes was looking forward to a film from the United States never before equalled. Of course some people were disappointed. Though this film is very good, needless to say, is not a masterpiece. Nevertheless, many journalists said this film would probably get the Grand Prize of the Festival. Others felt the film had already won enough prizes. Since most Americans have seen this film a discussion will not be made here. (This also applies to the other American films to be mentioned. It will be of interest only to note the effect these films had on the Festival public.) Many people looked upon *From Here To Eternity* as a welcome sign . . . that Americans were changing from sentimental musicals or romanticised historical subjects to hard realism and violence. The film was well received at Cannes. To avoid giving another prize to this work, and at the same time, to recognize its merits, the jury of the Festival, represented by its president, Jean Cocteau, in announcing the prizes before the 1500 spectators in the Festival Theater, placed the American film, *From Here To Eternity* in the class of 'Hon-conours', which means it was felt too good to be placed in the competition, and was thus honored as an excellent film.

Grand Prize to Japan

The Grand Prize of the International Film Festival was given to the Japanese film, *Jigokumon, Le Porte de l'Enfers (The Door of Hell)* (Titles

• See "CANNES" on Page 215

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CAMERA CLUB SECRETARIES

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BRUSSELS

• Continued from Page 195

blocks to Place du Congres. Here you will find the Colonne du Congres, commemorating the National Congress of 1851. At the base of this column are two bronze lions guarding the tomb of Belgium's Unknown Warrior. For the ambitious photographer we suggest a shot of the tomb and a slow pan up the column; for those with sporting blood, a climb to the top of this 180 foot column and a panoramic view of the city.

Returning two blocks on the Rue Royale brings us to the Park Royale and the Palais de la Nation, the Belgian legislative building. The Palais can be photographed from the main pathway through the center of the park framed by the elms that line it on both sides. Take care not to shoot from too far down the path as this will narrow your view too much. The park itself will provide you with many pictures with its fountains and statues, many of them from mythology. On the park grounds is the Waux-Hall where daily concerts are given. Through the park, south, we come to the Place de Palais (the Royal Palace). Here again you may like the picture seen along the path, through the high gateway looking at the entrance of the Palace. A note here on exposure. In taking your meter reading, consider the fact that you will be reading a great amount of shade in the foreground while your main object will be in sun or at least in open shade. Compensation will be necessary, but a direct reading on your main object will be better.

Around the corner to the right of the Palace is the Place Royale and the church of St. Jacques. The church of St. Jacques is used as a chapel by the royal family. Again, we have a facade with Corinthian columns reminding us of the Brouse. The church can be photographed nicely from one of the archways across the street.

In the center of the Place Royale is the equestrian statue of Godefroy de Bouillon, the hero of the Crusades. There are two unusual angles of this statue that may appeal to you. One is looking up at the statue from the front with the dome of St. Jacques in the background; the other is a silhouette, taken from the right of the statue, using it to block out the sun. Remember, when shooting a silhouette, your prime exposure is for the sky and clouds behind the object. So in shooting you will want to expose for that only and let the foreground object be rendered black.

On the south side of the Place Royale, Rue Royale becomes Rue de la Regence. A few minute's walk on the Rue de la Regence will bring you

to a nice little restaurant on the left side of the street near the park of the Petit Sablon.

After lunch, we cross the street to the Square du Petit Sablon, more commonly known as the Workingman's Park. The unusual aspect of this park is the 48 bronze statues representing the guilds of the 16th century. In this park is a duplicate of the statue of Peter Pan in Kensington Gardens, London, donated by the sculptor to the children of Brussels.

Directly across the street from the park is the Church of Notre Dame du Sablon. A nice shot of the entire building is taken from diagonally across the street. The church is more interesting inside, however except for the stained glass windows, photography is impossible. There are several windows here you may want to picture. If so, you can do it, even in color if the day is bright. Again a meter reading is your best guide but if in doubt shoot about f.3.5 or f.2.8 and 8 frames a second. An unusual service in the church occurs on November 3, each year. The Mass is celebrated to the accompaniment of hunting horns.

Our next stop is another church, Notre Dame de la Chapelle. Walk down Rue des Sablons to Place de la Chapelle. Here try your telephoto lens on one of the most interesting bell towers in Brussels. The dark Renaissance bell-turret surmounts a lighter colored church. Inside you can see copies of religious paintings by many famous artists. Admission must be obtained from the sacristan. There is a small fee.

From our more religious theme just completed we move to one which is more humorous. We walk down Rue d'Accolay, turn right to Rue de l'Etuve to the famous fountain statue of Brussels' first citizen, the Manneken. There is an interesting legend about this embarrassing statue that you will learn soon after your arrival in the city.

Along the street leading to the fountain are many lace shops. Here you can buy some of the finest laces in the world as well as watch them being made. Ask first before taking pictures of the lace makers. Browsing through these shops will complete your second tour through the city.

Third Day—

This morning we start with a street car ride — just for a change, but be prepared for a lot of walking too. Take a No. 33, 34, 45, 15, or 5 tram to the Port de Hal. This is the last remains of the fortification of 1383. Through the years this tower has seen service as a watch tower, a granary, arsenal, and a prison. Today, how-

ever, it is a museum of arms and armor. Admission is one franc (2c), but free on Thursday and Sunday mornings.

The structure faces northerly, so that if you arrive early enough in the morning you will get a little light on the front. If not, your best angle will be from up Blvd. de Waterloo looking southwest at its vine covered sides and cone shaped tower. The building can also be pictured late in the afternoon from the Blvd du Midi. Regardless from where you shoot you can expect to get electric light cables across your pictures.

To the left of the Port de Hal we walk up the Blvd. de Waterloo to the Square Jean Jacobs, where you will get a fine view of the east and south sides of the Palais de Justice, our next stop. Be sure to get this view as the Palais is a huge building and a long shot is necessary to truthfully get an impression of its size.

Continue along Rue de Waterloo to the Rue des 4 Bras, turn left to the entrance of the Palais de Justice. Once more we are faced with a building that heads north, so we must be content with shooting this facade in shadow. The south side, just as interesting is in good light most of the day. Nearly any shot of the building will be a long shot because of its immensity.

The Palais de Justice is one of the more conspicuous buildings in Europe. With a dome towering more than 330 feet above you, this building has a square area of more than 30,600 square yards, burns 6 tons of coal a day for heating and has a bronze entrance door weighing 6 tons. The overall effect leaves one feeling quite insignificant.

In front of the Palais is the Place Poelaert, in which can be found a balustrade containing an orientation tablet. This will enable you to pick out the principal towers and buildings in the city stretching out before you. From here you will get one of the most interesting pictures of the city with its winding streets, roof tops and spires.

Before going to lunch we will visit the Old Market. Similar to the Marche de Puce (flea market) in Paris, this area at Place du Jeu de Belle in Brussels is a collection of stalls, tents and displays on the ground of everything imaginable. Reached from the south entrance of the Palais de Justice by Rue du Faucon two blocks west. You will find for sale here old clothes, books, paintings, and many other discarded items. A colorful, active scene, it is advisable to ask before taking pictures of any of the merchants.

Finishing here, take a tram marked

BOURSE to the center of town for lunch.

After lunch take a tram No. 23, 24, 25, 26, 27, 28, to the Parc due Cinquantaire. In the park is the Monumental Arch and its semi-circular colonnades built in 1905.

The front of the Arch is approached by an extensive lawn and garden. The afternoon light will model nicely the colonnades and the chariot with its figures that top the arch. In the rear of the arch is another garden with a reflecting pool that will provide a rather interesting mirror of the arch. You may find both in the front and back of the arch that the expansive foreground can be minimized by the use of a very low camera angle. This will give still added height to the monument.

A visit to the many museums here shouldn't delay you too long for the next stop is the very picturesque Bois de la Cambre.

A number 24 tram from the arch takes you to the woods on the outskirts of town.

In the woods you will have an afternoon of scenic shooting with rustic bridges, curving lanes, trees and hollows. There are many outdoor cafes where games are played and dancing takes place. During the summer months there are afternoon concerts on Thursdays and Sundays, and at all times boats may be rented for riding in the lake. The woods will more than fill your afternoon.

The foregoing will show most of the important places in Brussels. If you have more time in the city you may want to see the Botanical Gardens and the Park Leopold, formerly the Zoological Gardens and now containing many museums, one of which is the Natural History Museum. There is the museum of Ancient Paintings, the Wiertz Museum, which holds a collection of his works, gigantic in size and odious in subject matter.

If time permits, a short train ride (a little over an hour) to Brugge would be well worth the time spent. This medieval city with its winding streets lined with step-gabled houses, curving canals, stone bridges and swans presents everywhere scenes reminiscent of old candy box covers. Truly a delight for the color photographer.

As in many European countries, when looking for a place to eat, concentrate on finding a restaurant, rather than a cafe. On the continent a cafe seldom has food to serve. They concern themselves mostly with drinks of one sort or another. Some restaurants are also cafes among which are; The Metropole, Trois-Suisses and the Royal Bourse. A meal here will cost you about 150 francs (\$3.00). A meal at a restaurant like Deux Clefs, Paris-

ien, or Anspach will range from 50 to 110 francs (\$1.00 to \$2.20). Throughout the city you will find various tea rooms that serve light snacks. Some of these are Old England, Bon Marche, Innovation. An unusual spot to visit is the inn called l'Enfer (Ye Hell). Here you can have a drink from a skull shaped glass while sitting at a coffin like table and viewing fiendishly painted walls that suggest hell.

Next Month—Heidelberg.

CANNES

• Continued from Page 213

in English are often literal translations of the French titles and may not correspond to the titles eventually used for United States distribution.) Jean Cocteau and our group were having drinks in the bar of the Carlton Hotel the day before the showing of the film. His praise was added to that of the other members of the jury who had seen the film already. He found the color, the poetry, the fatal slowness of the filmic rhythm all of a quite exceptional beauty. The projection the next day supported his opinion. Never have we seen color in such violence, such beauty, such purity. This film marks a highpoint in the use of Eastman color to technical and artistic perfection. At the same time its simple story has a beauty and violence which is perhaps not 'commercial' but consequently very interesting. The slow rhythm is typically oriental . . . the story moves with the methodic motion of the centuries. Yet it should not be thought this film is as violent nor as great as *Rashomon*, for according to some people, it is not. *Jigokumon*, based on a popular Japanese story that takes place in the 12th century is a picture one must see.

Needless to say the story is but a vehicle for a certain beauty of filmic expression which is impossible to describe fully with the written word. Included in this film are some unforgettable sequences showing ancient dances, ceremonies, and physical contests expressed in a shower of blues and reds and yellows. There is no doubt that the Japanese are gaining in international importance. This film, directed by Nagata Masaichi and produced by Daiei Film, will certainly be a classic among films of legend and oriental beauty.

When Jean Cocteau read the prizes to the members of the audience on the closing night, there were some unhappy faces, naturally, and one felt that the jury is never free from political and commercial demands. But, after the Grand Prize it seems that most countries participating are given some sort of prize. It is amazing that the jury can stick to their convictions

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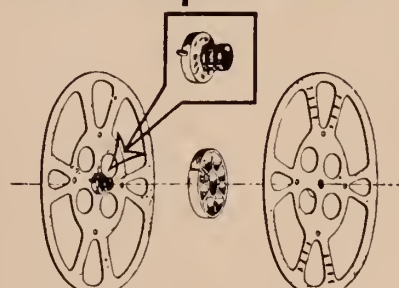
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CANNES

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and still manage to keep the political front happy. In most cases however, the prizes followed true to artistic convictions.

International Prizes

The jury of feature-length films gave International Prizes to the following movies, awarded and herein discussed in alphabetical order of the nations included:

International Prize: Austria: "*The Last Bridge*, with honorable mention for the acting of Maria Schell. This film, in a way Yugoslav-Austrian, takes place in the Balkans during the last war. It is the story of Helga Reinbeck, a young German doctor, who, in the midst of death and loneliness professes her faith in humanity. Helga is kidnaped by the Yugoslav resistance to replace their wounded doctor. She is forced to stay with the partisans to care for the wounded, and after some reluctance, she accepts her mission when she realizes that suffering is the same be it in her own or in the enemy camp. A typhus epidemic breaks out, and she leaves with one of the partisans to look for medicine parachuted in by the English. Her companion is killed, and in trying to make her way back to the enemy with the medicine they badly need, she is caught in gunfire between the partisans and her fellow Germans. She manages, though wounded, to deliver the medicine but decides she must return to her own people. She dies on the bridge separating the two forces, who begin the shooting they had stopped when she first appeared between the lines.

Though this film was entered by Austria, its director is German, and hence marks an important step forward in the German cinema since the last war. It is also interesting politically since it shows the German army as the enemy and does not hesitate to show the cynicism of their methods. Artistically this film is somewhat between Italian neo-realism and French realism. It may be called a war film, but its subject is behind the lines, and centers on the inner struggle of the young German doctor and her compassion for the wounded, even though they are the enemy. Maria Schell is certainly a most promising young actress. Her performance won the admiration of the entire Festival. The violence and cold reality of the film was a credit to its director Helmut Kautner. A vivid picture of the resistance movement in the Serbian mountains is given in all its hell and anguish. Human values are put in question, but reinforced by the symbolic end showing the girl dead between the two lines as the firing begins again.

International Prize: France: "*Avant le Deluge* (Before the Deluge) a Franco-Italian production, with honorable mention to the team who made this film, the director, Andre Cayatte, and the scenarist-dialogist, Charles Speak. This film is not Cayatte's best. He is well known for his film, *We Are All Assassins*. *Before the Deluge* is a rather artificial story of four teen-age boys and a 16 year old girl who are caught in the tensions at the beginning of the Korean war. To escape from the 'difficulties of the times' in France they decide to get money by any means and make off in a boat for the 'happy Pacific Islands'. In stealing some valuable goods they kill a watchman. Later, three of the boys kill their fourth companion fearing he will talk to the police. The problems of juvenile delinquency and Hebraic prejudice are artificially treated in this film which has not deserved the publicity it has received. The story is told in a series of flashbacks centered about the three boys and the girl on trial. The parents sitting in the courtroom are implied to be partly responsible for the teen-agers' acts. *Before the Deluge* gained much attention since it was banned in part of France and had censor troubles. To fight back at the censor the critics gave this film the *International Critics Prize*. Even though *Before the Deluge* was undoubtedly the best of the three poor features presented by France at the Festival it is not a really good film. Its inaccurate portrayal of contemporary French youth and its forced plot made many people feel it was a shame that the very fine French film by Jacques Becker, *Touche Pas au Grisbi* (starring Jean Gabin) was not even brought to the Festival, since here is a film which is classic in its type, the gangster movie, and probably equal in importance to the American masterpiece, *Scarface*.

International Prize: India: "*Two Hectares of Ground* is a neo-realist film which represents a great deal of progress in the technique of the Indian cinema, but even though it is good in comparison to most Indian films, it hardly stands up in international competition. It is strongly influenced by de Sica's classic, *The Bicycle Thief*, but in very few instances does it live up to its Italian model. *Two Hectares of Ground* is a sentimental and rather boring story of a family who attempted to save their land from the hands of a landlord who wants to construct a factory thereon. The various struggles of the father and son in attempting to earn money to hold off the landowner composes this too long film.

International Prize: Italy: "*The Fantastic Carousel*", and "*The Chronicle of Poor Lovers*" are two Italian films which do not deserve a great

deal of attention. *The Fantastic Carousel* is a series of musical and dance sketches centered in Naples of yesterday and today and somehow resembles a Broadway musical with even more extravagances and excess effects. Aside from the rather good dances by the *Grand Ballet du Marquis de Cuevas* and good film editing, this movie, directed by Ettore Giannini, offers nothing but a very long and tiresome extravaganza which cost nearly as much as Hollywood would have spent for such a venture. It is hinted the film was made with the U. S. market in mind. *The Chronicle of Poor Lovers* is a neo-realist film placed in Florence of 1925 and concerned with the rising influence of Fascism. The usual elements of the post war Italian cinema are present in this tale of a narrow street's inhabitants, yet, it must be said, this film is nothing but ordinary.

International Prize: Poland: "*The Five of Barska Street*" is a neo-realist film which won honorable mention for the direction of Aleksander Ford. Undoubtedly Ford (Polish) is a great director, as we saw in this film, which contains brilliant scenes shot in the ruins and sewers of a bombed city. It is the story of five young men condemned to a prison sentence which is suspended in favor of their being looked after by a mason, who gives the boys work they are interested in. Continually involved against their will in a plot to overthrow the government, they finally overcome the ringleader in an exceptional battle scene shot in the sewers of the city. A love story follows through the plot, as does a certain amount of obvious Russian propaganda. Nevertheless, one feels Ford directed the film as he wanted to, once he accepted the scenario as it was. Certain dance scenes, crane shots, and track shots highlight this film. Many people at the Festival were enthusiastic, others not... granted, as a neo-realist film it is good, but not exceptional, yet there were brilliant moments.

International Prize: Russia: "*The Great Albanian Warrior, Scander Beg* is the historical accounting of the career of the hero Scander Beg (1414-1467) who organized the resistance to the Turkish invasions, and succeeded in uniting the Albanian people. This film uses color well to show the Albanian countryside, and was awaited with interest, since this is the first time in three years that the Russians participated in Cannes. *Scander Beg* was in many respects the same as most Russian films, dealing with an historical subject adapted so as to apply to present-day political policy in the Soviet Union. The influence of the director Eisenstein was evident in this

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CANNES

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film, which features several well-done battle scenes including hundreds of horsemen. The acting is in general overdone, and the propaganda element is too obvious, though the mechanical technique was good. The film was too long, and dramatic rhythm seemed to be lacking at times.

International Prize: Sweden: "The Grand Adventure" is a sort of full length documentary which won honorable mention for its author-director-photographer, Arne Sucksdorff. This is his first film, and one may say it is outside of the commercial realm, and almost reminiscent of some amateur films on 16mm. Yet the photography is excellent, exceptional at times, and the film is professional as far as mechanical technique is concerned. The director spent two and one half years and 240,000 feet of film in shooting this movie in the beautiful countryside of central Sweden. The major part of the film is a photo sketch of animal life in the Swedish forest, and woven rather poorly into this documentary structure is the story of two young boys who find and keep a small otter as their secret pet. One feels that the story of the boys was added to the film after the natural portion was shot. For those who like good photography and nature films *The Grand Adventure* is something to note. Yet one may well wonder if the feature length duration of this film is warranted. A high point is acting of the two young boys, who no doubt should have been used to a greater extent in the film.

International Prize: United States of America: "The Living Desert" is one of Walt Disney's True Life Adventures which held the audience of the Festival from beginning to end. The jury gave honorable mention to the camera crew who shot this film. Since most Americans have seen or will see this film detailed discussion will be omitted here. The only comment of interest was that on the large screen of the Festival Hall the technicolor print lacked sharpness and pureness of color. Some people thought this was because the film was no doubt shot on 16mm kodachrome and later blown up to 35mm with the consequent loss of clearness.

Special Prize of the Jury for the Direction by Rene Clement (French) of the film, *Monsieur Ripois* (entered by England) projected on a large panoramic screen. When this prize was announced a large applause came from the balcony in the Festival Hall. It must be understood that *Monsieur Ripois* is not a masterpiece; it is merely a fine picture which is pleasant to see. The sentiment expressed in Cannes came from other sources. *Monsieur*

Ripois is a film shot in London by a Franco-English production group and employs a French director (Clement, who directed *Forbidden Games*) and a French star, Gerald Philip (who did such a fine job in *Devil in the Flesh*) along with the charming English stars, Joan Greenwood and Valerie Hobson. This film has something of the same spirit as *La Ronde*, since it is the story of a certain Monsieur Ripois, an active seducer, who has left Paris to live in London. In 'confessing his sins' to a girl he is trying to attract, we see in a series of flashbacks, the various humorous romantic escapades of this displaced French Don Juan. Rene Clement's directing job gives this film the same polish as we saw in his *Forbidden Games*. Gerald Philip is magnificent in his humorous role, and the story becomes only a bit long toward the end. This is a film which must and certainly will come to the United States.

The commercial intrigues which centered about this film revealed in a

vivid way how a Festival runs. It was said that *Before the Deluge* won its two prizes more as a stab at the censor than because of its artistic merits. At 8 P. M. of April 10th as we were sitting in the Carlton Bar (the Carlton Hotel, along with the Festival Hall, is the heart of the life in Cannes, and most things of importance happen in one of these two places) when we met a friend of ours concerned with the French films presented at the Festival. He unhappily informed us of his bad luck. At 6 P. M. the people who should know on the International Critic Committee told him his film *Monsieur Ripois* (dear to French interests since it is a Franco-English production) would have the Critic's Prize, to be announced officially at midnight. At a little before 8 P. M. he heard that *Before the Deluge* won the Critic's Prize. Since the jury heard that *Monsieur Ripois* was getting this prize they did not give it any other prize.

★
Mr. Vickman will conclude his article on the Cannes Festival next month.



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23.	1909	MONTE CRISTO	390		17.50	8.95
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29.	1913	WHY BRONCHO BILLY LEFT BEAR COUNTY	368	22.50	17.50	9.95
30.	1913	THE RED MAN'S HONOR	395		17.50	8.95
31.	1918	Indian film (made in Paris) HISTORIC FOURTH OF JULY IN PARIS, 1918	100	10.00	7.50	4.95

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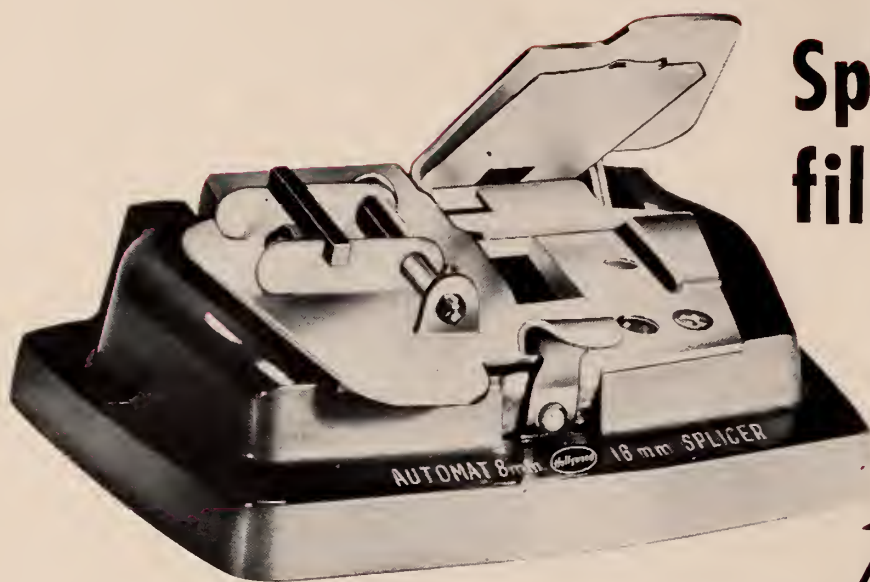
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Vol. XXI

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CLUB VIEWS

Richmond Movie Club—Richmond, California — Mr. Elmer Richards, who made "Trailer-Made Trip" while on a six months jaunt around the United States and Canada, presented his film at the last meeting. A \$10.00 prize was then awarded to the member whose film had most audience appeal. **The Washington Society of Cinematographers, Washington, D. C.:** The New Bulletin, official organ of this organization (April issue) contains an accurate evolution of Mexico and especially the Mexican people. President Harrison F. Houghton makes pertinent comment on Americans and provides a few tips on travel and gives much good advice on what not to do while visiting our southern neighbors. But a short piece, obviously written by Houghton, titled "Aimless Wonderings of An Editor's Mind", is a story of the trials of editing a club paper, especially at 3:20 in the morning. This is fine movie material, yet the essence of the whole thing is contained in a mere half column

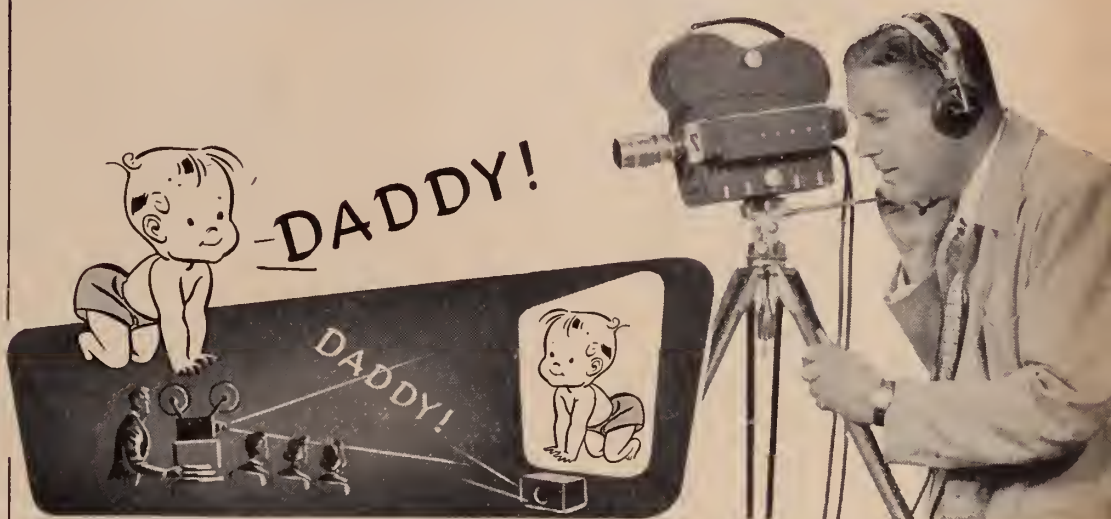


The staff worked overtime . . .

of type. He talks about the loneliness of the night . . . a train whistle somewhere . . . and the bitter cold outside . . . He states that his paper is probably half-read, or not at all, or at best tossed into some drawer to be forgotten. Not so, Mr. Houghton. We have plenty to read, (and reading has become a chore)—but we read the "News Bulletin" and appreciate it, even here in Hollywood, 2500 miles away from Washington. The story could make a fine movie if handled properly.

The staff at Home Movies have been working overtime to complete the first book of its kind — a book of scripts designed for everyone and should be especially useful to camera clubs who have to judge films made on a variety of subjects. This way, one or two scripts can be selected and given as an assignment, or indicated as competition material. The judging, then, should be a relatively simple matter, because everyone has the same subject material. Matter of fact, HOME MOVIES will award \$25.00 worth of motion picture equipment to any camera club which completes the best film based on any one of the scripts contained in the book "Home Movies Scripts" just off the press and reviewed on page 256 of this issue of HOME MOVIES. . . (Ver Holen Publishing Co., 6327 Sonto Monica Blvd., Hollywood 38, California—\$1.50 postpaid.) Each script is complete with a tailor made title, sketched to be used for that very purpose when the script is shot. In addition, other titles which may prove useful for inclusion with any particular script, may be used. Films may be made on 8mm or 16mm, black and white or color. Length does not matter, but 50 ft. of 8mm film and 100 feet of 16mm should be about right. Films must contain return postage and will be reviewed in the pages of HOME MOVIES. Return of films will be made within 10 days of receipt. Good Luck.

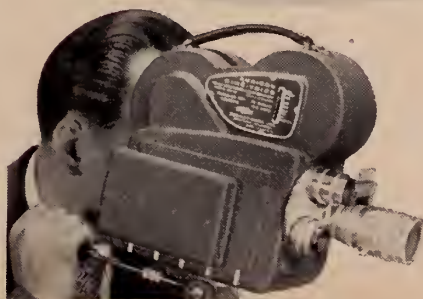
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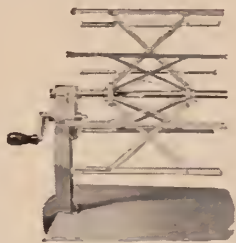


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2 SHORT SCRIPTS...

Glorious Fourth

By FRED WILMOT

1. C.U. Johnny stands back to camera. suddenly turns with big smile and points to calendar on wall.

2. C.U. Calendar page for July with circle around Fourth.

3. M.S. Father sit in chair. reading paper. looks up as Johnny points to wall. Johnny speaks.

4. C.U. TITLE: "Boy, Dad. the Fourth. A holiday. Boy."

5. M.S. Father puts paper on knee and looks at Johnny. calls Johnny over. Speaks.

6. C.U. TITLE: "Yes, son. the Fourth is a holiday. But you know what it means. don't you?"

7. C.U. Johnny nods head vigorously and speaks excitedly.

8. C.U. TITLE: Sure, dad. it means fishing. maybe a car trip. a show. popcorn. sodas—"

9. C.U. Father puts restraining hand on son's shoulder and speaks earnestly.

10. C.U. TITLE: "It means those things. but it means more important things if you think about it."

11. C.U. Johnny's face sober and he

is suddenly lost in thought—fade into

12. L.S. Typical residential street. fade into—

13. M.S. Group of assorted youngsters playing baseball. plenty of action. fade into—

14. L.S. Paper boy riding down street as he flips papers onto porches. fade into—

15. C.U. Boy and girl. one soda. two straws. heads together in drugstore. fade into—

16. L.S. Church on a Sunday morning. with people entering. fade into—

17. M.S. Child smiles trustingly at cop as he helps her across street—

18. C.U. Pan up flagpole to shot of American flag. fade into—

19. C.U. Johnny. smiling. speaks—

20. C.U. TITLE: "Sure, dad. it does. The Fourth of July stands for a Free America."

21. M.S. Father and son look at each other. father reaches out and gently taps his son on the chin. then proudly puts arm around him into—

FADEOUT.

The Runaway

By LORRAINE HARTLEY

1. L.S. The Skipson kitchen. It is empty. Suddenly back door opens slowly and little Tommy enters.

2. M.S. Tommy looks around with exaggerated care. No one is about. Tip-toes toward kitchen cabinet.

3. C.U. Cabinet towards which Tommy is moving. focus on cookie jar.

4. M.S. Tommy slides kitchen steps or chair towards counter. Climbs up on counter.

5. C.U. Tommy's hands pick up cookie jar. he takes off lid. reaches in. takes up cookie. Stops. Suddenly drops cookie.

6. C.U. TITLE: "TOMMY!!!"

7. M.S. Mother in doorway. very stern. Walks over. lifts Tommy down and points up.

8. M.S. Tommy. very sad. trails out of kitchen.

FADEOUT.

9. C.U. Tommy. very disgusted and irritated. in bedroom. Gets idea.

10. M.S. Tommy packing things. including cowboy hat. space helmet. favorite toys. etc.

11. L.S. Tommy sneaks downstairs. laden with belongings. opens door and sneaks out. Hold camera on door left ajar momentarily. Dropped toy.

12. C.U. Tommy slowly walking

away from house and turns downstreet.

13. M.S. Tommy going downstreet. all alone. Moves away. Stops and looks back.

14. L.S. Tommy going downstreet. tiny and forlorn. dragging footsteps.

15. M.S. Tommy at curb of intersection: stops.

FADEOUT.

16. L.S. Mother comes from kitchen. Stops at stairs. Calls. Pauses. Sees dropped toy. Goes out on porch.

17. C.U. Tommy. very forlorn. still at intersection. Obviously doesn't want to cross.

18. C.U. Hand touches Tommy on shoulder. He turns and looks up.

19. C.U. Mother looking down from Tommy's viewpoint. She is smiling and holds out arms.

20. M.S. Mother lifts Tommy up. load and all. laughing happily.

21. C.U. Tommy's face over Mother's shoulder. very happy.

22. L.S. Mother. carrying Tommy. walks upstreet.

23. M.S. Tommy. enthroned in kitchen with napkin around necks. holds big glass of milk in one hand and cookie in other. as Mother smilingly looks on.

FADEOUT.

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16mm. PROGRAM FILMS

in review

THE WOODCUTTER'S WILLFUL WIFE

...EDUCATIONAL. Sound, 2 reels, color or b&w. Rental, sale. Produced by the University of California, Los Angeles.

USERS: Elementary language arts, general adult audiences for entertainment.

CONTENT: A fairy tale based on a central European variation of the King Midas theme; dramatized by adult actors in direct dialog with narration transitions. A very poor woodcutter is shown in his hovel with his shrewish wife, who tells him to go cut some wood. He walks in the forest a long while trying to find a tree worth cutting. He sees a large tree he had never noticed before and joyfully starts to swing his ax. To his amazement, the tree asks him not to and promises to make him rich. The woodcutter returns to his hovel, finding nothing changed. In disappointment he falls on his straw bed to sleep.

When he awakens, he finds himself in a lovely home. Everything is fine until the bread seller does not show respect to the woodcutter's wife. Then the wife wishes the power of the mayor. The woodcutter gets this power from the tree. Later his wife finds the mayor's power is subordinate to a colonel's; so the woodcutter again goes to the tree. When the wife grows tired of the general's authority, the husband wearily makes the trip to the tree. As a general, he wants to refuse to send his troops to war, and wants to resign.

His wife tells him that he wouldn't have to go to war if he were the king. When he is king, his wife demands that he get the power of the tree. Both he and his wife go this time, and when the tree refuses to give him the power he reluctantly chops it down. Immediately the woodcutter and his wife return to their former poverty. The woodcutter throws his ax down and runs away, and the wife picks the ax up and follows. Narration suggests that she has become a better wife and that they will live happier.

COMMENT: An entertaining film with on adult treatment, but should be applicable for elementary language arts.

DISTRIBUTOR: Educational Film Sales Department, University Extension, University of California, Los Angeles 24.

PART TIME SOLDIER

SPONSORED. Sound, 13 min., color. Loan. Available for TV. Produced by Cine-Tele Productions for the California National Guard.

USERS: General adult audiences, especially men eligible for National Guard.

CONTENT: Describes the activities of the California National Guard during their annual encampment at Hunter Leggett Military Reservation. Narration explains that the National Guard is composed of average citizens who are soldiers part time. On a firing range, the men are shown practicing rifle fire in various positions. A mortar crew is shown practicing speed in setting up and accuracy in firing with coordinated teamwork.

The use of the rocket gun is explained and demonstrated. A team using a machine gun practices speed in setting up the gun. Small artillery guns are shown as the citizen-soldiers fire them from moving vehicles. Communications men demonstrate their ability to set up telephone wires and units. The Engineer Corps is shown building a bridge across a ravine. Food distribution and ration breakdown is emphasized as an important part of the reservists' training, and KJ is noted as a necessary part. A goat is depicted as it is lent to the tent of the commander who showed least effort in recruiting. Other activities include recreation, such as swimming in the river. On Sunday a Mass is held on an outdoor altar and a Protestant minister holds a service.

COMMENT: An overall glimpse of the soldier-citizen's life during his two-week encampment, the film is an excellent public relations device for inciting recruitment interest. Emphasized is the training given the citizen while he is preparing himself to aid his country if necessary.

DISTRIBUTOR: Office of the Adjutant General, Public Relations Office, Sacramento, California.

GLASS From the Old to the New Through Research

b&w. Rental, sale. Collaborator: Samuel R. Scholes. New York State College of Ceramics, EDUCATIONAL. Sound, 20 min., color or Alfred University.

USERS: Highschool business training, industrial and business organizations, and general adult audiences.

CONTENT: Demonstrates the importance of glass in modern life and how ingenuity and ability to utilize research has led to better products. Introductory sequences demonstrate the wide use of glass in modern living and indicate the enormous industry required for the manufacture of glass products, showing factory and office scenes. It is pointed out that Otto Schott, a German chemist, in 1880, was the first to initiate a systematic program of research in glass; this scene is dramatized.

Other episodes show the making of window glass from receipt of raw materials, melting, forming, and finishing by grinding and polishing. Production of tumblers and laboratory glassware is illustrated, including a glimpse of the operations of glass blowing. Glass products that are the result of research are demonstrated by glass building blocks, fiber glass, drapery textiles, insulating blankets, fiber boards for insulation, and bulletproof vests. A final sequence shows improvement in optical glass in spectacles, camera lens, and microscopes.

COMMENT: The interesting sequences pass rapidly, dwelling on no one operation or demonstration, and give a quick overview of the vast scope of glass production.

DISTRIBUTOR: Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

APRIL IN PARIS

ENTERTAINMENT. Sound, 101 min., b&w. Apply. Produced by Warner Bros.

CONTENT: A musical comedy about a stuffy young diplomat who chaperones a chorus girl to Europe on a matter of State. Stars Roy Bolger and Doris Day.

DISTRIBUTOR: Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

AT THIS MOMENT

SPONSORED. Sound, 26 min., color. Loan. Produced by Jom Handy Organization for Westinghouse Air Brake Co.

CONTENT: Illustrates the important role railroads have played in the prosperity of America. A lunchroom, popular with railroaders, is shown. A conversation moves the film into a series of sequences demonstrating railroads at work. Prototyped are Diesel locomotives, modern devices, advances in air brakes, and new methods in communication and train control. An impressionistic view of the country's economic activity shows produce, raw materials, manufactured parts, and machinery and products. Other sequences glimpse the various sections of the country.

DISTRIBUTOR: Association Films, 347 Madison Ave., New York 17, N. Y.

LE MONT SAINT-MICHEL

EDUCATIONAL. Sound, time not stated, color. Rental. Sole. Produced by the Audio-Visual Materials Consultation Bureau, Wayne University. Versions in either English or French.

CONTENT: Travelog-type film covering the historical background, as well as the place of the Mont Saint-Michel today as one of France's outstanding tourist attractions. The French version's commentary is paced for use with highschool and college French language classes, and the vocabulary was selected on the basis of that familiar to the average second-year French student.

DISTRIBUTOR: Audio-Visual Materials Consultation Bureau, Wayne University, Detroit 1, Michigan.

Readers are invited to send amateur films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award — two stars, "good" — three stars, "very good" — and four stars, "excellent."

AMERICA...

160 Million Freedoms

REMEMBER Johnny Appleseed who travelled the length of the East selling an idea? It was a good idea and a fine selling campaign. He planted apple trees in the ground and planted a better conception of liberty in many hearts. That was over 100 years ago but the world may well be in need of Johnny again.

A letter recently published in the Movie Ideas column in *Home Movies* had an idea similar to Johnny's. "Why not," it asked, "Sell America by film?" Does America need selling? To whom? Europe? Russia? Here at home?

Sure! All these places. Today, with the fright and fear that's peddled, such selling is important. It's a job which shouldn't be taken lightly. Salesmanship has a unique reaction: it reaffirms the faith of the salesman and benefits the buyer.

"Selling", however, is not the best word. No American wants to *sell* democracy. Nor do we want to force it down anyone's throat. We're not anxious to change Britain into a carbon copy of the U. S. We wouldn't even handle Russia that way. What we seem to want is just a peaceful world in which we can live our way of life.

Since we've been getting along pretty nicely with our form of government for several centuries we've begun to feel that perhaps there is a little good in it which might rub off, but we really don't care if it does or not. It's available: they can reject it, copy it, alter it. But today many Americans feel we should let the rest of the world know how we live, feel and act.

Others say, "We've got statesmen, officials and writers who plan the policy and make the action. That's their job. It's not our place to supercede them."

Others say, "But it's our duty to back them up. We elected them. Now is the time to unite."

One way we can back them is by adding just a little more strength to the foundations upon which America was founded. We can do that by sell-

ing America to ourselves. It's so easy to forget what you've got when you have it every day, but the need exists both here and abroad.

Ask any of the refugees who have found haven here. They've seen both sides. All of them have been amazed at the America they found.

"It's not like I thought it would be," one of them told me. "In Europe we hear of America over the radio or in the paper, only. We hear of nothing but friction. The senate fights the president, the corporations fight the government. In our country no one fights with the government and the government doesn't fight the leader. We do not know this is natural and a good thing."

One refugee from Poland suggested, "There would be no Iron Curtain if every citizen of my country could visit America for one month."

Since that is impossible, Americans have tried to flood Europe with the truth about our country with radio. Others have suggested — "why not flood Europe with film?" One government agency, which has this job (called the United States Information Service) has offices in principal cities in Europe. Photographs and stories of American life are exhibited in its windows, but it does a small job.

It is a small job because only a few men are engaged in it. It should be a job for all creative free men. Words are needed. Pictures are needed. Ideas are needed. You can not force men to create. Each must work in his own way. Our way happens to be motion pictures. This medium, which is our hobby, is the best method of international communication because it breaks through language barriers.

Are we worthy of the task? Logically, the first choice would probably be the professionals — the advertising agencies. They grind out hang up jobs for million dollar manufacturers. They are trained for their jobs. They know all the 'buy' and 'sell' words, but

• See "AMERICA" on Page 254



Titles Under Glass

Our home movies deserve the very best. That implies quality and originality. Often it is simpler to get the quality than it is the original idea.

I wanted to do something a little different in the way of titles. I particularly wanted to do some titles against glass, which would be integrated into the scene beyond the glass, rather than being letters, pasted on glass, with something happening behind it.

I wanted something which would write on glass, which could be used in windshields, titling glass and window panes. Finding such a formula wasn't easy. I finally tracked one down in an old chemical formula book. I thought other readers might find it interesting. Here it is:

Glycerine	40
Barium sulfate.....	15
Ammonium bifluoride.....	15
Ammonium sulfate	10
Oxalic acid	8
Water	12

All parts are by weight. The viscosity of the solution may be adjusted by adding water. If writing should prove slow, the solution can be speeded up with the addition of Sodium fluoride in any amount up to 5 percent. Use the solution only in a well-vented room and it should not be used on glass which is irreplaceable, for while no damage should result, there is always a possibility that permanent marks will result.

Money From Cars

There is hardly a man living who does not like cars. We wax them, drive them, listen to their engines, test their handling qualities and brag about them, but not till recently did I realize that money could be made from them. In fact, not till recently did I realize just how important the automotive accessory business had become.

It started in a personal way. I was unhappy with my car's stock performance. I asked one of the local high school boys what to do, since these kids are doggone car conscious. He told me that a special manifold and head would give me the power I wanted. I went directly to the manufacturers of Offenhauser Speed Equipment, in Los Angeles.

They were nice. They fixed me up with the performance I wanted and we got talking about films. As it turned out, they were looking for a way to tell the story of their product. I found myself commissioned to do the film.

The story they wanted to tell was simply this: Offenhauser quality and performance. To tell the quality, I made sequences in their plant. I

MOVIE

showed the many tests which their products undergo before they are completed and I showed the number of hand-crafted steps through which each manifold and head is put.

To prove their performance I rigged up a stop watch on an extension which placed the watch in the view of the lens. By starting the stop watch and filming a car as it tore away from a



standing start, then by filming the same sequence with the watch and speedometer showing, I proved the performance.

The film was completed in just three weeks of shooting and, combined with narration and music, made a good sales film. I made money and a good friend. When ever I need answers, now I don't have to ask the high school kids. I know an adult who knows.

Showmanship With Shorties

Show as much of the big stuff as you want—the 200 to 400 foot films, but include shorties too. They have lots of appeal. They are fast paced, quickly told, and to the point, like a short-short story. That's what audiences like.

We found out the hard way recently. Our club was scheduled to show a documentary we'd rented, to a Veteran's hospital group. The film was to run 30 minutes, after which we'd fill in with shorties we'd made.

The members showed up at the hospital, all right. They brought their films, too, but the film we'd rented never did arrive. It was up to us to come up with 45 minutes of film or let the boys down. We put all our shorties together, about twenty of them, and began running them.

I've never seen the boys perk up so fast. They liked 'em real well. The films, never long winded, moved fast and were easy to understand. The stories, ripped of all extras, were basic

enough that all could laugh. After it was over, the Chaplain told us it was the best evening his boys had ever had.

When we got back to the clubhouse some of us began to wonder if maybe we weren't tgetting too far from the shortie technique in our own long productions. I was pretty well convinced we were. To prove it I went home, got out my scissors, and re-edited a long-winded film I'd made earlier. I cut out sequence after sequence till I'd gotten the story down to essential scenes. It almost killed me to rip out some of them, they were so well filmed. But, since they were not necessary, I did.

At the next camera club, I showed the film. Everyone had seen it a couple of years before, but I wanted their opinion. However, I neglected to inform them it was one they'd seen before.

Half way through the film my wife nudged me.

"Honey," she whispered, "when did you shoot that? I've never seen it, but it's the best film you've ever made!"

Meterless Footage

I have two cameras: one with a footage meter and one without. It's not often that I require a knowledge of the footage which I use, but when I do, it is essential to something like a double exposure or a controlled fade-out. Here's how I solved the problem.

Use the second hand on your watch, or if it has none, buy an inexpensive stop watch. Find the number of frames per foot on your film size. For example, 8mm has 80 frames per foot and 16mm has 40 frames per foot. Now, by knowing this, plus the frames per second at which you shoot, you can figure the exact length of film used on any given sequence.

For example, I was required to shoot exactly four feet of film, recently. I multiplied 80 (the number of frames in one foot) by four. The answer, 320, was divided by 16 (the frames per second) and the answer of 20 was the number of seconds which was required to obtain that footage.

Dreams

"You tell me your dreams," the song goes, "and I'll tell you mine". I was recently given a book, "The Meaning of Dreams" as a joke after a particularly bad night. At first, I hadn't planned to read the book, but one night I was leafing through it and became interested. I thought it might make an interesting movie.

IDEAS

Since I don't believe in dreams but can't honestly deny they have meaning, I decided to stick pretty close to the book. I chose dream symbols, as catalogued by the book, which seemed



most interesting. I tried to show how they'd look in a dream and then explain what they were supposed to mean.

I used several effects to obtain the dream sequences. In some, I projected the negative film—which was wonderful. It gave a feeling of being in another world. In other sequences, I filmed the action through a plate glass with the edges of the glass wiped with Vaseline. This gave that edge of the frame a cloud-like or unreal feeling with the emphasis centered on the center of the frame. In still other scenes, I filmed the action out of focus, which gave a feeling of frustration.

I made no claim for the accuracy of either the dream sequences or the definition of the symbols. I simply tried to make a good film and have fun doing it.

Scrabble Titles

Dear Editor:

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Looking for an interesting approach to titles? Try using your scrabble board, next time. I mean work but it's fun and novel.

The titles must be planned with the proper letters to fit, legitimately, on a scrabble board, but if you choose them wisely, they'll be the highlight of your next film.

If you want to add animation to your title, have the title composed on the screen. Shown, as it were, the actual game of building the title. You can have wipe-outs by having a hand push the old titles off the screen as new ones are built.

Daddy!

Each year, my wife, small fry and myself pack our selves and enough varied equipment to fully stock a country store, into our car and take off for the proverbial two weeks. During our trips, which have lead us to virtually every spot in the United States, Canada and Mexico, I like to think that it is I who am leading the caravan and that, as master of the good ship Ford Sedan, dictate the frequency and position of all stops. That's not true. It's just a dream of my sweaty brow.

I remember well, last year's trip. Out of approximately 200 stops, 185 were made at the dictates of my youngest. The storage capacities of the young are amazingly ill-coordinated. Mine, at least, can stuff his face from daybreak till bed time without a hint of trouble, but place him in a car, get the motor warmed up and running, and he is faced with a constantly recurrent need for restroom facilities.

Since this point remained in my memory as the "high light" of last year's trip, I plan to utilize it this



year. I'm not going to work for Mother Nature. She will work for me. I plan to handle it this way: Near the start of the trip I will show junior whispering in Mother's ear. She will take him by the hand and trot to the proper building.

All that will be necessary from this point on, will be a shot of junior

whispering to mother and a fast-paced shot of her scurrying off screen. If my film were true to life, every other scene would be this sequence, but I shall not over play it that much. However, I do plan to use it as a running gag through-out the travel film. I will repeat it in Yellowstone, Grand Canyon, Portland . . . and . . . well what's the use of going on, all parents have the feeling they've sired a pipeline rather than a son.

Camera Notes

Quite often, I'll be shooting a production when I get an idea for another. Like most people, I write the idea down in my notebook, but, as often happens, the idea was germinated by something at the scene. When it is, I also make a short "camera note."

This has several advantages. It jogs my memory; it shows me what I had in mind visually; it gives me a preview of what my idea will look like.



(Editor's Note: Another reader, Mrs. Velma Glenn of Duluth, Minn., wrote to tell of her idea for camera note taking. It was of similar method so we include it here.)

The most difficult part of picture taking, I've found, is a supply of locations. I dislike having to film two distinctly different stories against the same background.

Now, there are plenty of background near my house. That is no excuse. I've seen most of them hundreds of times, yet for some reason, when I get down to the business of choosing a background for a story, my mind goes blank and I am forced to pick one of two or three "regulars."

I've found a way of circumventing this problem. My husband and I often go for short Sunday drives. I now take my camera with me. When I find a spot which would make a good location I film a few frames and file it. Then, When I pick locations I go through my file and pick the one which seems best suited to my story.



GENEVA

SITUATED on one of the historic, natural routes that leads from Italy to France and to the Rhine, Geneva has gathered and retained the characteristics of many places and nations. Here, melted into one lovely setting, you will find the antiquity of Edinburgh, the sidewalk cafes of Paris and the relaxation of the Riviera.

Mentioned in the "Commentaries" of Julius Caesar in 58 B. C. it was not until 1814 that Geneva became the 22nd and last of the Swiss Cantons (states). Unaffected by two world struggles, Geneva has preserved the beauty and tranquility for which she is widely known. The seat of the European Headquarters of the United Nations and over 100 other international organizations, Geneva has refused to

accept the grandiose policies of big city commercialism. By no means a small town, Geneva has everything to offer that any tourist could desire. It is the harmonious presentation of the various facets of vacation life that leaves the visitor with that serene feeling of tranquility. The thought that any pleasure lies waiting at your disposal will induce you to take Geneva to your heart.

Hotels in Geneva offer every modern convenience. The dividing line between the hotels in the deluxe and first class is so narrow that we will give the hotels in their respective price ranges. The newest and most modern is the Hotel du Rhone. Its prices, for singles, range from 19 Fr. to 26 Fr. (\$4.75 to \$6.50).

The following hotels offer the listed facilities: Beau-Rivage, Des Bergues, De La Paix, Richemond, single without bath, 9 to 20 Fr. (\$1.75 to \$5.00), single with bath, 18 to 32 Fr. (\$4.50 to \$8.00). Lunches and dinners here are from 9 to 10 Fr. (\$2.25 to \$2.50), and a pension with bath is from 30 to 48 Fr. per day (\$7.50 to \$12.00). A pension is room and three meals on a minimum of three days basis.

The next class of hotels: d'Angleterre, de l'Ecu, Regina, La Residence, Victoria, single without bath, 6.50 to 12.50 Fr. (\$1.65-\$3.15), single with bath, 13.00 to 20.00 Fr. (\$3.25 to \$5.00). Lunches and dinners, 6.50 to 8.50 Fr. (\$1.65 to \$2.15). Pension

• See "GENECA" on Page 236

A Home Movies Travelogue

By S. J. LICATA and TONY LA TONA



The multi-colored towers of an old church in the city provide a strange subject for movies in Geneva.



One of the covered bridges in Lucerne, about 3 hours' ride from Geneva — one of the many things to see and shoot.

Figures from the center section of the 300 foot long Reformation Monument. Shoot before noon to get side lighting for best results.



By DOW GARLOCK

(Part VIII)

cal treatment of such a Main Title would be something like the following example. (Let us assume that we are working with a series of title cards as listed above). We start with a big, full-bodied musical strain. This continues through the *Presentation* credit and the *Picture Title*. If the *Cast* credit is broken into *Starring* credits and *Cast* credits, the full bodied treatment is carried through the *Starring* credit. The music chosen should be such that, either normally or by editing, the level of the music is diminished rapidly and changed to a lighter character at the end of the *Picture* title (or the *Starring* credit).

This change in level and character should (if possible) take place in an interval of $1\frac{1}{2}$ to 2 seconds. This level and general character is followed through the succeeding titles to within $1\frac{1}{2}$ to 2 seconds of the last (*Direction*) credit. At this point the music is again built up to full level and full-bodied character. This level and character is carried through the title to the fade-out or cut into the first scene. (Lap dissolves are never employed for this transition). At the beginning of the fade-out the music is again diminished in level to either fade-out in the first scene or to join directly with the music of that scene. If the Main Title ends with a cut to the first scene the music should be faded down *slightly* from about the middle of the title with a faster fade about 1 second from the end of the title to either join with the music of the first scene or to fade out shortly after that beginning of the scene. If a continuation of the music is appropriate to the scene (or sequence), let the music continue until such time as a change is required.

Many times, by careful selection (and some measure of good luck) you may find musical material that will fill the requirements almost perfectly with little or no editing. At other times you will have to use your ingenuity and

• See "MUSIC" on Page 250

To amplify some of the remarks that I have made in previous articles about MAIN TITLES I make the following suggestions as an outline for a general treatment for Main Title music. (When I refer to MAIN TITLE, I mean all of the titles that precede the picture). The length of the Main Title determines to a great extent the type of treatment that is applicable. At this point I would like to say that I do not favor the 'FANFARE' type of music for Main Titles. It is my belief that, unless a Fanfare is particularly appropriate, they are much less effective as a musical beginning than the more full-bodied dramatic types of musical material. When this Fanfare device is used in commercial pictures, it usually accompanies the Studio Trade Mark ONLY. If you use a Trade Mark for your pictures you may use a Fanfare in the same manner.

IF the Main Title is short (say 10 to 20 seconds) and is comprised of only two or three title cards, the usual practice is to apply a big, full-bodied musical treatment to that entire Main Title with the exception of the last $1\frac{1}{2}$ or 2 seconds. At that point the level of the music is faded down to either connect with the music of the first scene or faded out completely at, or shortly after the beginning of the scene. If your selection (and editing) of the Main Title music has been such that, at the beginning of the first scene a continuation of the Main Title music (at a lower level) is appropriate for the first scene, it is preferable to let the music continue through the first scene or as long as the appropriate character of the music continues.

If the Main Title is considerably longer than the 20 seconds (mentioned above), and is comprised of a number of title cards such as *Presentation Credit*, *Picture Title*, *Cast*, *Technical Credits*, *Production Credit* and *Direction Credit*, the usual musi-

Acting is AN ART

By BOB LEAVITT

Actor, writer, photographer and gold miner, Norman Leavitt is one of the nameless faces which are often seen moving across the motion picture and television screens of America.

Born in Lansing, Michigan, Norman grew up in Syracuse, New York and attended Colgate University. After leaving college he worked in an ill-fated gold mining venture in Northern Georgia in which he nearly lost his life.

Turning to a less hazardous existence, he worked on Broadway as an actor, stage manager and lighting expert in several Broadway productions.

In Hollywood since 1945 he has appeared in over forty motion pictures. More recently Norman appeared in "The Moonlighter" with



Bob Leavitt, center, in a current Western filmed in Hollywood recently.

Barbara Stanwyck and Fred MacMurray with Bob Hope and Mickey Rooney in "Off Limit". Should any of you see Lucille Ball and Desi Arnaz come down the mountain with their "Long, Long Trailer", you will see Norman mutely watch them pass him on the precipitous road.

In addition to his numerous other activities, Norman owns and operates his own business, specializing in the production of eight and sixteen millimeter titles.—ED.

* * *

DESPITE the opinion of many critics — both amateur and professional — acting is considered to be the oldest of all the arts.

Its beginning, shrouded in antiquity, rise from the theatres of ancient China and Greece. The chanted story of the early religious pageant could probably be termed the source of acting as an art, but it was not until the Middle Ages that the actor received any real recognition. It was sometime in the 16th century that acting became a paid profession.

Down through the years the theatrical trend has been the same as the general sociological pattern — that of simplification, the bringing of life and its problems out into the open with a minimum of subterfuge.

• See "ACTING ART" on Page 257

VACATION TIPS

By S. WEBB

Before embarking on that vacation trip—make a plan of your route, and plan your movie shooting too. It doesn't matter what kind of a camera you have, but much depends upon what you intend to photograph. The author lists a few hints to take to heart and discusses places to go.

* * *

STATISTICS say that 75 million Americans will make the time-honored vacation trip to the extent of 100 million trips, and spending more than 10 billion dollars; but this is in the U.S. only. Another half million will scatter abroad. All this will happen in 1954.

Trips mean movies and more and more Americans are packing a movie camera along in order to make a rec-

ask a few questions before you leave and save countless hours later on.

Plan the amount of footage you want to use on each stop so that you don't have to strain the budget in order to do all the things you want to do with the camera. After this, make a footage schedule and stick to it.

If you are shooting Kodachrome or Ansicolor, send the film home for processing as soon as you've exposed it. Reason: you get the film out of you hair; you won't lose it; and there is no danger of ruining the roll by undue exposure to heat and moisture.

Don't fiddle around with your meter too much. Take a reading and then stick to it. But remember to watch



ord of their travels, so why not make decent sequences if we are going to take the trouble to shoot at all?

A few simple rules may help the free wheeling amateur, so here are a few tips:

No matter what means of transportation you use, take a few hours off, before the trip and decide what pictorial coverage you might want to make. If you're going to Chicago, maybe the skyscrapers are what you are after. If so, check with your local tourist office which will indicate in a few moments what to shoot in Chicago and how to get there. Or perhaps you want sequences of ships and barges on the waterfront in New York;

for wispy clouds which might change light conditions and spoil the shot.

Don't waste film, but shoot enough so that you have protection in case one sequence is badly overexposed.

Remember to get in close. Landscapes are monotonous and even those with action get monotonous too. Get in close, when you can, because close-up make for interest and sparkle.

Don't leave the camera in the sun, nor expose it to heat. It is better to park it in the back seat than to file it in a hot glove compartment or trunk.

Work by formula and you won't make mistakes.

1. Choose the subject.

• See "VACATION" on Page 258

FILM THAT WEDDING

*A movie record as a gift or as a memory
is a must for modern brides and grooms*

By ARTHUR MARBLE

Weddings are extremely popular throughout the year, but it is in June the greatest number of all take place. To most people, a wedding is a high point in life, one that forever lives in memory. Yet the details of weddings such as the fright of the bridegroom, the radiance of the bride are too soon forgotten. There is nothing like the motion picture to record those and other details. Indeed, a complete wedding film grows more precious with the years and might well become one of the most cherished possessions of any married couple. Incidentally, there is no finer personal present for a pair of newlyweds than a wedding film. It will continue to give pleasure after most other wedding presents have been worn out or forgotten.

* * *

JUST as the making of all special events or documentary films, the key to success is careful planning. First of all, well in advance of the wedding you should get the full cooperation of the principals involved as well as the minister. If you have already made a wedding film, or can borrow one, you can build up enthusiasm for the project by showing the film. If it is a church wedding you can explain that the making of the film will not interfere with the sacred ceremony in any way. Indeed, some of the scenes, particularly closeups may be filmed either before or after the actual wedding. Minor points of the rites may be shot at the rehearsal, when the presence of lights and a camera may not be so intrusive.

As a wedding is a very colorful affair, it is most logical to film the ceremony entirely in color. From the practical side, however, it may not be possible to get enough lights inside the church to adequately expose your color film. In that case, it may be neces-



sary to make some of the scenes in black and white. Using regular church lighting many filmers have been able to get good black and white scenes by using Super-X or Super-XX Panchromatic film. If all the rest of the wedding scenes are in color you can splice in black and white sequences without distraction provided that these scenes are toned or dyed with orange or yellow dye. Such tinting can be done by using Kodak Single Solution Dye Toner. This will produce enough tone needed to give your audience the impression that all the scenes were shot on color film.

If you have any doubt about the

lighting inside the church being adequate for color, it may be worthwhile to shoot a test reel in the event you have time to do so. You may find that daylight inside the church may be bright enough for color, by using F.1.4 or F.1.9 lens.

The best way to make sure that all the essentials of the wedding will be included is to prepare a shooting script first of all. Otherwise you are almost certain to discover too late that some important point has been overlooked. The script will also facilitate the final editing of the film.

The length of the film will depend

• See "WEDDING" on Page 252



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GENEVA

• Continued from Page 232

with bath, 23 to 30 Fr. (\$5.75 to \$7.50).

The last class includes the following hotels: Bristol and Minerva. Sergy, Touring-Balance, Elite, Balmoral, singles without bath, 6 to 8 Fr. (\$1.50 to \$2.00), single with bath, 10 to 16 Fr. (\$2.50 to \$4.00). Lunches and dinners are from 4.50 to 7.00 (\$1.15 to \$1.75). Pension with bath is 18 to 27 Fr. (\$4.50 to \$6.75). A predominating factor in all Swiss hotels is their cleanliness. And in keeping with the restful atmosphere of Geneva we will not give you a strenuous step by step guide of the city.

Photographically the city divides itself into three main areas: The Stroll to the United Nations Building; the Harbor, the Parc Anglais, the Parc des Eaux-Vives and the Roseaie; and the Old City.

The Stroll to the United Nations Building—start early morning. You begin this walk on the Quai du Mont Blanc. Walking northeastward from the Pont du Mont Blanc along the Quai, your first view (on a clear day) will be that of Mont Blanc, across the harbor. This in itself will provide an interesting scene with the boats in the foreground. Across the harbor the Jet d'Eau with its 300 foot stream of water rising into the sky, the snow covered Mont Blanc in the distance, together with the many white sail-boats coming in and out of the harbor, will form a charming introduction to your picture of Geneva.

Further along on the left is the Brunswick Monument. The morning light will be striking this mausoleum nicely about now and you should have no trouble getting a good shot of Geneva's most unusual monument. This monument is in memory of Duke Charles II of Brunswick. The Duke left his entire fortune to the city upon his death but stipulated that a monument should be built in a prominent place in memory of himself and his forefathers. This monument is a replica of the Scaligieri at Verona, Italy. You will find well framed shots of this structure both from the front and rear. From the front, good in the morning, you will see that by using the lion on the left in the foreground, the background of your picture will be less confusing. In the afternoon the sun lights the back of the monument and so you can get more pictures from that angle.

The pleasant walk along the Quai will provide you with many pictures of the sail-boats, flower beds, sea gulls, as well as an ever changing view of the city and the countryside. You will pass the Casino, and perhaps you will want to come back here in the evening

and try your luck at one of the games of chance.

A few steps on, is the Plage des Paquis. This jetty extends out into the harbor, shaded by trees. It makes a pleasant walk and enables you to get some close-ups of the boats passing near the jetty. A little farther on, where the Quai du Mont Blanc becomes the Quai Wilson, you will arrive at the Maison des Congres. This is the hall where many of Geneva's displays and exhibitions are held.

Still farther along the Quai you enter the Parc Mon-Repos. This is followed by two more park, La Perle du Lac and Parc Barton. This area will offer you scenic compositions in color and harmony but little in the way of motion for your movies. One unique statue to be found in the park is that of La Terre. This is a spherical grouping of a family, in the shape of the earth. More than one angle is necessary to show this statue in its true perspective. This serves as an introduction to the Bureau International du Travail (The International Labor Bureau). Around the building are several statues and monuments, among which are: Human Effort. The Stone Breaker, The Tiber. Peace. Justice and one showing the four races and their work. These are all symbolic figures, donated by various countries.

Just across the street is the Botanical Gardens. For the lover of flowers here is a photographic paradise. Twisting paths alongside reflecting pools shaded by willow trees, tiny waterfalls coming down a craggy path



Everyone . . . but everyone reads "Home Movies Scripts" . . . see pages 250, 256, 225.

covered with plants, a multitude of colored blooms—all of these offer unusual settings for your movies that will add still more beauty to your memories of Geneva. Those who may be collecting unusual flowers, photographically, will certainly find something to add to their collection here.

Seated above, and reached by your walk through the Garden is the Palais des Nations, the United Nations Building. Originally built for the League of Nations, it became the property of the United Nations in 1946, and is a model

of international cooperation. In square area it is second only to the Palais of Versailles, France. An international design competition produced over 10,000 drawings, the best of which were incorporated into the final result,



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by five architects from different countries. The simplicity of design and its massiveness will present many good pattern shots, that if edited properly, will produce a very symbolic and meaningful sequence of this building.

In front of the edifice is the large bronze Armillary sphere by the American sculptor Paul Manship, representing the Zodiac constellations. This gold and black sphere, composed with the white building and green trees will give you startling color, the simplicity of which will contrast with your pictures elsewhere in the city. Make good use here of strong side lighting and your Pola-screen to bring out this white building in stark contrast to the deep blue sky.

While here you should not miss the opportunity to go through the Palais. Inside are rooms elaborately decorated by artists from various countries. The uniqueness of the rooms, plus their design, is something no one should miss.

When leaving the Palais des Nations take a No. 5 tram back to the city.

The Harbor and Surround Area— All Day Shooting

Once again, begin your day at the Pont du Mont Blanc. Walk west from the bridge one block to the Pont des Bergues and cross to the center of this bridge. This is the Ile Rousseau. Historically, you will find here the statue of Geneva's philosopher, Rousseau. Of more interest photographically will be the collection of the various breeds of water-fowl. Colorful ducks, pigeons, and sea gulls will come easily into camera range when tempted with morsels of bread.

From the island cross the bridge to the opposite side and walk left along the lake eastward to the National Monument. This monument, unveiled in 1869, representing Geneva and Switzerland, commemorates the union of these two countries in 1814.

A few steps farther brings you to the main section of the Parc Anglais. This petit park has one main photographic feature. The fountain in the center will give you pictures of the water shooting up and spouting down at the same time. Particularly when backlighted, the aquatic patterns are very effective. From the park near the fountain there is a very nice view of the lake and the white lighthouse tower and four lonely fir trees beside it.

Leaving the Jardin Anglais, walk toward the Parc de la Grange. With a sharp eye for color, this walk should prove quite fruitful in producing excellent color impressions. All along the Quai you will find a lot of activity—boats docking, sailboats embarking, enthusiasts working on their ships, scraping, sanding and painting.

The many boats in the harbor might suggest to a creative mind the possibility of making some abstract or impressionist movies by shooting reflections only, using fast and slow shutter speeds and inverting the print in editing. There are tremendous possibilities with compositions in sails, backlighting and underexposing for night effects. None of these should be overlooked in adding the new and different to your travel movies. Along the Quai you will be able to shoot close-ups of the Jet d' Eau. With its spray and mist in the breeze you should see many rainbows. Near-by is another small jetty where you can relax under the trees and shoot more pictures of the boats.

In August, every year, the Fetes de Geneva, with their Corso, confetti battles and marquesades, are held along the lakeside embankments you have just traversed. This affair is concluded with a fireworks display on the lake.

You enter the Parc de la Grange and the Roseraie by way of Route d'Hermance and 26,000 rose bushes greet you. From the 10th to the 15th of June these flowers are in full bloom. They linger well into November, however. Early in June each year a Rose Week is held here in the park. It features the rose garden which is floodlighted at night and classical ballets are held in the open air theater of the park.

A walk through the park will bring forth many pretty scenes, arrangements of trees, pools, bridges and paths. Perhaps one shot you should add to the many you already have of the lake is from the old home situated at the top of a lengthy slope. Here you will find a balustrade with a large decorative urn, framed on one side by overhanging trees, and on the other by a typical French soldier and a spacious lawn extending to the lake.

Make a semi-circular path through

• See "GENEVA" on Page 240

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New Scotch Tape

Identification of tape recordings is made easier as the result of a new pressure-sensitive labeling tape introduced by Minnesota Mining and Manufacturing Co., 900 Fangier St., St. Paul 6, Minnesota.

Called "Scotch" write-on tape No. 48, it provides a continuous roll of 40



printed labels that stick at a touch to the reels themselves.

Complete with a convenient metal dispenser, the new labeling tape features a special matte finish that can be written on with pen, pencil, ball point pen, or typewriter.

Printed on the new white tape is "Reel No. — Date — Subject" together with adequate room for filling in the necessary data.

Although it can be used on any type of magnetic recording reels, the new tape is especially convenient for use with the "V"-slot reel introduced by the company, because of the reel's special smooth surface and large labeling areas.

The 3/4-inch-wide tape retails for 25-cents in 100-inch lengths and for \$1.25 in lengths of 66 feet. It is available through all dealers selling "Scotch" brand sound recording tape.

Unique Fluid Pan-Head for 16mm

The O'Connor Engineering Laboratories has just announced a unique fluid pan-head (patented), said to be the only unit made which could follow moving objects without jerking, while employing camera and 16" lens. Weighing only 5 lbs., the pan-head is made for Kodak, Bolex, Cine Special, B&H Series 70, and Magazine, also Aeroflex. In addition, bases are available for mounting on the Pro Jr. tripod, or any other special tripod; heavy heads for Mitchel available on special order. The unit measures only 6 1/2" high by 5" at its greatest width but it is so constructed that it allows extremely smooth operation. Main features are as follows: Mountings are

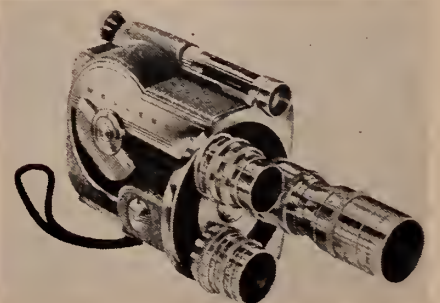
100% preloaded precision ground ball bearing, and includes neopryne "O" ring seals on all shafts to prevent water, sand and dirt from entering mechanism. Pan and tilt are provided with adjusting knob for obtaining the desired pan and tilt speed range, regardless of temperature. Slightly more pressure on the handle increases the pan or tilt speed, or any combination of either movement — yet it is impossible to get uneven or jerky motion, according to tests made by Pro Cine Photographer. Another feature which provides insurance against mishaps is the spring counter-balanced to counteract weight of camera when tilting. An over-riding on the loose setting is provided for quick pans and tilts when necessary. Individual brakes are built into the unit and these work on both pan and tilt. They lock in any given position without affecting pan or tilt speed adjustments. The conventional spirit level is incorporated in the base, as well as an adjustable handle for right or left hand operation, curved to



allow freedom of movement behind camera. Price \$275.00 from O'Connor Engineering Labs, 520 Winona Ave., Pasadena 3, California.

New Cameras and Projectors Announced

Wollensak now is manufacturing a complete line of new projectors and cameras since the company has been



incorporated with the Revere Camera Co.

GENEVA

• Continued from Page 237

the park in order to return to the lake. Continue farther up the lake past the yacht club to the bathing area. You will note the Atomic mushroom shape of the pylon and plate that shades the children's wading pool, another pylon with a circular stairway that provides diving boards at different levels. These, together with the trees and colorful umbrellas, not to mention the usual feminine attractions, will again call for more color footage.

To return to the Pont Mont Blanc take a No. 2 or 9 tram to Place des Eaux Vives and transfer to a No. 1, 5, or 6 tram or you may walk back along the Quai.

The Old City—Start Early Morning

From the Rue du Mont Blanc walk westward along the Quai Bergues to the Pont de l'Île. On this historic bridge stands the medieval Tour de l'Île, the last vestige of an early 13th century castle. It was this bridge that Caesar destroyed at the beginning of

the Gallic wars to defend Geneva. On the east side of this tower is a plaque referring to Caesar's passage through Geneva. At the southeast corner of the tower is the statue of Philibert Berthelier. This patriotic martyr was beheaded at the foot of this tower in 1519. The statue showing him chained to the wall will be in good light around 10:00 A.M. The tower will be in good light about this time, also. Unfortunately, there are many light and tram wires obstructing the tower and the best angle to eliminate most of them is a head-on long shot from Rue du Rhone.

To the right of the tower is the market place. Typically European, and found in most cities in Europe these markets never cease to provide an unusual visit. Their wooden stalls, displays of fruits and vegetables decorated with flowers, and the Genevise housewives shopping will all combine to give you good pictures of local everyday life. All throughout the day you will find some of the stalls in the sun, others will be backlit. Backlighting can give you curious effects

as it comes through the multi-colored umbrellas. *Watch your exposure here closely, however.* Plan your shot and expose either for the shadow area or for the lighted umbrella, depending on which effect you want. These markets have been located here for over 400 years and will always provide good activity.

Return to the tower and walk south on Rue de la Cite to Place Neuve. Here are situated the Rath Art Gallery, Grand Theater, and the Academy of Music. Of the three the most important is the theater. On a much smaller scale, it resembles the Paris Opera. An interesting picture of this theater is made from the front with the statue of General Dufour in the right foreground. You will need a shorter than normal lens to get all of the building without panning.

Directly from the theater you walk into the Promenade des Bastions. One of the most spacious and beautiful walks in the city, this area is further enhanced by the Monument de la Reformation. To your left as you enter the promenade and stretching for over 300 feet is this austere monument. Begun on the 400th anniversary of Calvin's death contains, in the center, four large statues of Calvin, Farrel, Beze and Knox. Flanking both sides are statues of prominent Protestant leaders of various countries and bas-reliefs depicting the history of the Reformation. Because it is made of light stone you will not want to photograph this work with flat light. Therefore be certain to arrive here before 10 A.M. This will give you good modeling light to separate the statues from the background as well as texture light to show the bas-reliefs. Watch your exposure on this light stone. You will be able to walk to within 6 feet of the monument and so we suggest you take a direct reading. The green trees behind the wall will add color and a Polaroid screen to darken the sky will give you further emphasis on the monument. A story sequence can be made from these statues and bas-reliefs by combining close-ups, medium and long shots to tell the story of the Reformation.

Opposite this monument is the Public Library, Reformation Museum, J. J. Rousseau Museum, and the Natural History Museum, all of which are a part of the University. These are not so interesting photographically as otherwise.

Continue on the Promenade to Rue St. Leger and turn left on Rue de la Croix Rouge. Part way up his hill is a small terrace from which you can get a long angular shot of the Monument. At the top of the hill is the Promenade de la Treille. Here stands the Baudet Tower. One of the oldest remains in Geneva (1455), it served originally as a military depot. It still



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retains its original military character. Of interest are its metallic dragon gargoyles.

Under the archway of the Treille and to the right is the Hotel de Ville (Town Hall). The 17th century facades are quite unique though not so movie-wise. While here you should not fail to visit the Salle de l'Alabama. In this chamber the first Convention of Geneva was held, inaugurating the International Red Cross. Here too was settled the Alabama dispute between the United States and England following the war between the States.

Across the street from the Hotel de Ville is the old Arsenal, with its collection of cannon and colorful mosaics.

A few steps from the arsenal on Rue du Soleil Levant is the statue of Jeremie and St. Peter's Cathedral. This statue can be used as a foreground figure to add depth to a shot of the front facade of the Cathedral. When used on the left side of the frame the figure will face into the composition, tying its elements together. Also along this street another shot of the church can be taken showing its towers built in two different architectural styles. The green, red and white of the towers will stand out in color contrast with each other or they can be filmed separately with a long lens. A trip to the tower offers a panorama of the town, the lake and surrounding mountains. John Calvin preached here from 1536 to 1564 and any scene of the church can be used to tie in with his statue at the Reformation Monument.

The church rests on a high hill and at the back of it is a small terrace level with the rooftops of near-by houses. There are many odd-shaped chimneys and roofs plus a clock tower to be seen from this terrace. As the sun moves toward the afternoon, which incidentally is the best time for the church also, certain of these roofs will be brought out to better advantage.

South of the church is the Bourg de Four which was formerly an old Roman thoroughfare. The morning sun will present the best light for this area. There are a few antique shops here with some of their wares displayed on the outside walls and the sidewalks. An old ceremonial mask, an ancient Japanese vase, an African spear, or a delicate porcelain figurine can easily be taken home on film.

Another note of unusualness can be added to your film by walking east on Rue des Chaudronniers, past the Art and History Museum, to Rue le Fort and on the left you will see the golden towers of the Russian Orthodox Church. This is one of the most unique buildings you will find in Geneva. Its bulbous towers will add an almost oriental touch to the afternoon filming. Visit the inside of this church and see the icons which are hand-

wrought in gold and silver and decorated with jewels. Of course, photographs are not permitted inside, and a small admission fee is charged.

East on Rue Toplier, two blocks to Blvd. des Tranchees, and a No. 1 tram returns you to Pont du Mont Blanc. Here a word on tram travel in Geneva. *For a few Francs, a day ticket can be purchased from the conductor on the tram for rides on all lines for the day.*

Restaurants in Geneva have prices ranging from 3 Francs (75c) to 12 Francs (\$3.00). In Switzerland the service must be added by the patron since it is not included in the bill.



Everyone . . . but everyone reads "Home Movies Scripts" . . . see pages 250, 256, 225.

This is usually 10% to 20% of the total bill. Some restaurants in Geneva are: Amphitryon, Pavillon des Berbues, Perle du Lac (facing the Lake), du Prado, Landolt (French Cuisine) and two vegetarian restaurants Blue Bird, and Au Coin Joli.

The Continental breakfast of coffee, buns, butter and jam starts at 1.50 Francs (36c).

One of the meals you will not want to miss while in Switzerland is "FONDUE". This is a dish of white wine and melted cheese served boiling hot on a small burner. Bread is broken into small pieces, put onto a fork and dipped into the hot Fondue. An old custom says if anyone drops the bread into the pot, they must donate a bottle of wine to the table. This will be a nice way to end a day of filming.

The best time for a movie maker to visit Geneva is from June to the middle of September. In the summertime Mont Blanc can be climbed. Skiing will be best from December to the first part of March. Any photographer will do well to familiarize himself with the city's history before visiting it, in order to formulate a story sequence in his work and to enable him to shoot in a manner that makes editing easier later on. Otherwise, many scenes of buildings, statues and fountains will become merely a series of static snapshots.

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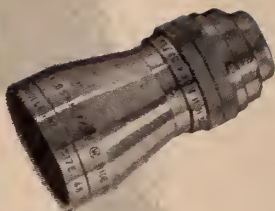
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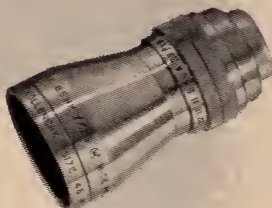
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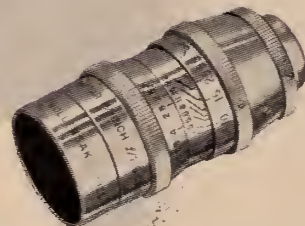
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"THE IMMORTAL CITY" — See Page 245

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By JOS. STEIN

"Big Louie" is a twin-lens reflex unit built to accommodate a Cine-Special, and it was designed primarily as an attempt to overcome a number of basic difficulties encountered in shooting motion pictures of game birds and big game with factory-built camera equipment of conventional design.

The designing of "Big Louie" was my own effort, and the skilled machine work that went into its construction is almost entirely that of Louie Starr, of Winnipeg Brass Co., from whom the unit takes its name. Many months of work went into its designing and construction. The cash outlay for labor alone was well over a thousand dollars, but I've been more than pleased to find that the effort was well worthwhile since "Big Louie" does everything expected of it, and to a high degree of perfection in definition of image and color quality.

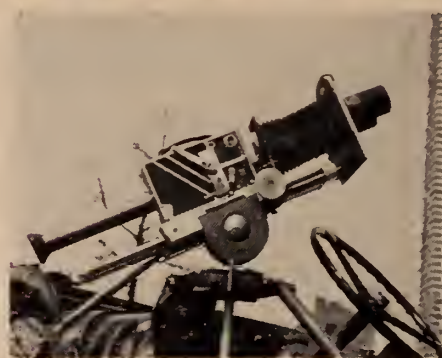
Since the whole unit weighs about sixty pounds and is rather bulky, it's not the sort of thing to be easily carried by hand from one location to another, therefore it's mounted on a Jeep. The tripod head is built around two large steel balls joined by a short shaft and set in a vertical position. The upper ball forms the center of the conventional ball-and-socket swivelling unit, while the lower ball is clamped in another socket having a quick-release mechanism and a long rod protruding from below by which the camera may be quickly levelled and locked for operation. A spirit-level in a slot on the front-plate of the camera, just below the lens-calibrations and tip of the diaphragm control arm is visible from operating position at all times.

The camera motor is controlled by a trigger built into the pistol grip on the end of the tilt-and-pan arm which operates the tripod head. Focussing of the matched pair of 10-inch lenses is controlled by a small wheel on the right side of the unit, which racks the lens board out and in. Meanwhile the right-hand lens is sending its image back onto the film in that camera, while an identical lens mounted a few inches to the left forms its image on a ground glass, which is watched through a 10-power magnifying eyepiece. The mechanism is designed in such a manner that it is readily possible to follow focus from three feet out to infinity, and as focus changes

the viewfinder automatically drifts sideways across the groundglass making constant correction for parallax.

An outstanding feature of the unit is its stability, along with ease of operation. "Big Louie" is rugged enough to stay on its mount while the Jeep travels over almost any sort of rough terrain, or sloshes through the marshland in four-wheel drive. Then, from the instant that Jeep stops in front of a target, it is easily possible to level the camera, focus it and start shooting in three seconds.

"Big Louie" is slated to continue its constant prowling of the marshes and prairies of Western Canada at work on a wildlife film for Ducks Unlimited, the organization of American and Canadian sportsmen.



Jerome Cappi... *independent producer*



When Jerome Cappi started in the picture business 25 years ago carrying film-cans at Universal in Hollywood, he did so with a very firm purpose in mind. He had resolved to learn the motion picture business from the very beginning, and now after a quarter century, it seems pretty certain that Cappi has arrived, because he has achieved his purpose and produced one of the most unique films we have ever seen.

THE "IMMORTAL CITY" previewed recently in Hollywood was made in Rome and took over two years to photograph. Shot in Ansco-color (prints on Technicolor) the 80 minute feature uses no actors, but traces rather the history of Christianity and the vast impact of the new religion upon the Greeks and Romans. It is also a pictorial history of art, and sculpture and records for the first time, many treasures and art objects which the Vatican has guarded over the centuries.

Cappi has told a straightforward story with consummate skill and professional polish — but no slickness. There is no superficiality to his technique, and no hokum of any sort. Extreme value of the film is that "The Immortal City" tells a consecutive historical story.

It begins with examples of pagan Roman art and architecture, (and this reflects the pre-Christian era), and then follows along through the trials and tribulations of Christianity told in a chronicle of color. It ends with some spectacular shots of the religious pilgrimages to Rome and many unique interiors of the Vatican itself.

Pope Pius XII appears and transmits a message of faith and charity to the world. Contained in the film are the 3,000 Boys' choir, the Sistine Chapel choir, the Capella Giulio choir, besides the Palatine Band. Cappi's cameras toured the ruins of Rome, the shrines and the art treasures. The works of Giotto, Caravaggio, Raphael, Cellini, Sangallo, Canova, Guido Reni, and other famous artists are included.

Art lovers will appreciate the magnificent masterpieces, shown for the

• See "JEROME CAPPI on Page 258



The French artist, Jean Cocteau, is known by most people in the United States for his films, which include, "Blood of a Poet," "Orpheus", "Beauty and the Beast", "The Eagle with Two Heads", and "The Storm Within". In France however, his poetical and theatrical works are equally well known. In the 1920's he became associated with the group of musicians and artists called "Les Six", the six, and participated in some surrealist activities which led to "Blood of a Poet". He holds a high place in the European artistic world, and is no doubt better received in Germany than in any other part of the continent. He represents a unique direction in French intellectual life.



Cocteau at the Cannes Festival where he took part in the presentation of prize-winning films.

Interview with Jean Cocteau

By LEON VICKMAN—Paris Correspondent

THE most respected and admired man at the Festival of Cannes was very surely Jean Cocteau. How strange it was to think that this artist, who has always been on the vanguard of modern art, should be presiding at Cannes, an almost entirely commercial fair. Cocteau is extraordinary in that he is willing to serve where needed, even though he often told us he would rather be somewhere else than at Cannes. Nevertheless, 1954 was his second year as president.

I first met Cocteau at the beginning of the year, when he came to see the projection we had arranged for him of our film, *CLOSED VISION*. Marc, O. has known Cocteau for several years, and has often spoke of him, of his kindness, energy, likes, and dislikes. Cocteau came into the small projection room with Marc, O. on that wintry morning in Paris and shook hands with me: he is a greying thin man . . . was wearing a light-colored overcoat. When Marc, O. had talked with him on the telephone a few weeks earlier we learned he had been ill.

After the showing of *CLOSED VISION*, Cocteau was enthusiastic . . . he told us he thought the film should be shown at Cannes, and that he would like to present it there himself. He felt our film would be a success in Germany and in the United States, in France less. "Why?" I asked. Cocteau broke his frequent smile, pleasant, clever, understanding: "Simple, he said. "It's always the French who create the great works of art, and it's

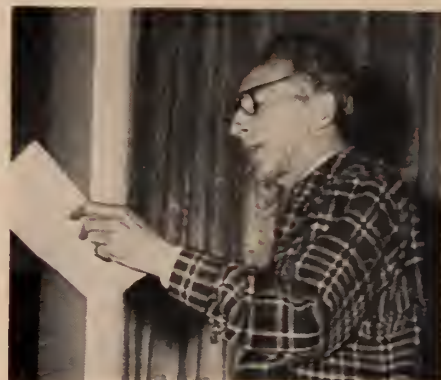
always the foreigners who appreciate them. Take my film, *Blood of a Poet*. It had one of the longest first-runs in New York . . . there are dozens of foreign books written about it, but the film has never been released commercially in France!"

Cocteau was quick to remark how lucky we were to have been able to completely finish our film, since the movie industry has become so commercialized there is practically no one willing to put up the money for anything avant-garde. In our film he found something new, a rebirth of the avant-garde. He spoke of "Phoenixology", which he and Salvadoré Dali had discussed; how there is a periodic rebirth of artistic tendencies, in this case, an avant-garde, and how our film was the first sign of this rebirth. These ideas Cocteau included in his speech presenting *CLOSED VISION* at the Festival . . . We spent a few minutes discussing what we must do about the details of the Cannes presentation, and the general difficulties to be met with the public in releasing our film. On the windy Avenue des Champs Elysees we shook hands, not to meet again until Cannes.

Marc, O. exchanged letters with Cocteau during the following weeks concerning our film and *Blood of a Poet*, which Cocteau though could show with *CLOSED VISION* in France. He had gone to an Austrian resort to "get away", but complained in his letters of the cold weather.

It was in Cannes at the end of March

that we met Cocteau again, and it was here I got to know him fairly well. He looked better than he had in Paris, apparently completely recovered from his illness. Needless to say, he was one of the most sought after people there, due to his position on the jury. Yet, when everyone was out in the afternoon sun, I ran into him and a



Jean Cocteau

friend of ours in the solitary corner of the Carlton Bar, on the opening day of the Festival. Of course we talked of the festival films which we were going to see, which he had seen once already. Cocteau praised the Japanese film, *Jigoqumon*, *The Door of Hell* (which won the Grand Prize) whose violent colors he particularly admired. He would naturally like this film, since he has a taste for the Oriental, the delicate, the mysterious, the legendary. Likewise, while talking to him later on the stairway of the Festival theater he praised the beautiful animation work of the Czechoslovakian puppet film, *One More Drink*, whose miniature props offered for him an interest-

• See "COCTEAU" on Page 252

The story of 16mm film and

HOW TO USE IT

By JULIUS SMITH

When 16mm. film was first introduced in 1923, the professional field turned up their noses and referred to the small size film as "spaghetti."

The image was small, editing was a real chore and the general mistrust in the film world did nothing to further the adoption of 16mm.

But it had great advantages which 35mm. did not have, and so, after 30 years, 16mm. has come into its own. First of all, it is cheaper than 35mm; it does not have a nitrate base, nor does it have any inflammable characteristics of nitrate stock—and best of all, the cost was extremely low.

The film base of 16mm. was, and is, made from the safety or acetate base. All motion picture film, of the standard size is nitrocellulose, but by treatment of the cotton with concentrated acetic acid, instead of nitric acid, a material known as cellulose acetate was obtained. This substance is stubborn to fire and simply does not burn. The worst that can happen to 16mm. stock is a slow smouldering in contrast to the explosive fire hazard of 35mm. The small size film therefore is of utmost value, if only for its non-burning characteristics.

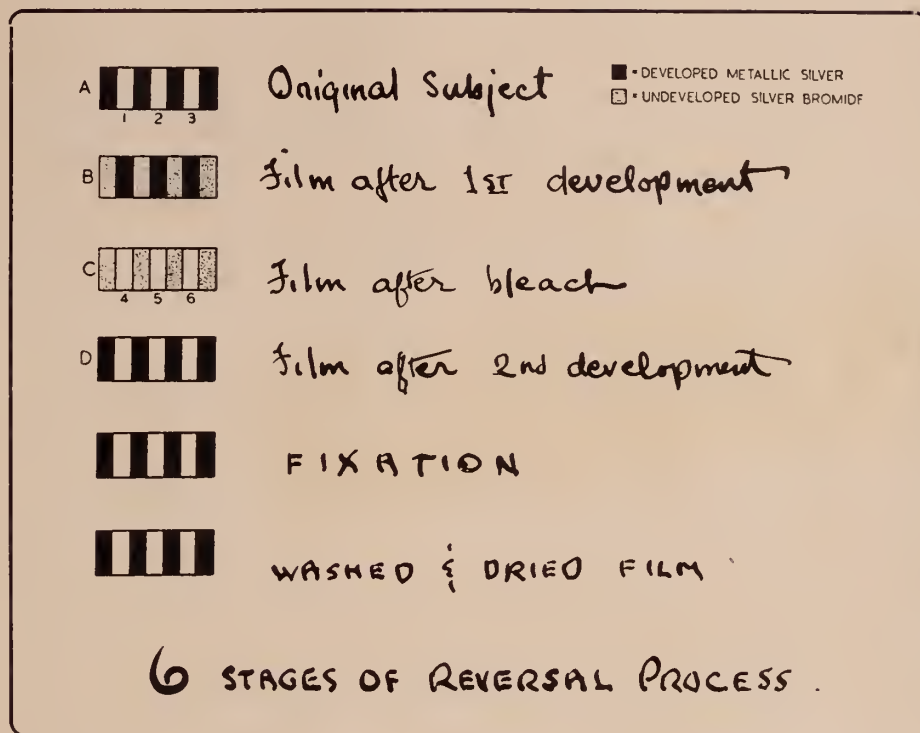
What is reversal stock?

Reversal will produce a positive image, after normal exposure in the camera—with proper development procedure.

In normal black-and-white reversal, the film is first developed to a negative in the usual manner, but is then bleached. The bleach will only dissolve the silver which was previously developed; but the bleach doesn't attack the undeveloped silver halide. It cannot be reduced to metallic silver because it did not receive any exposure in the camera. When the film leaves the bleaching solution, the film will carry only unexposed silver bromide grains, and some of the solution itself, and because of this, it must be thoroughly washed to remove all traces of bleach.

If the washing process is not complete, then trouble in many forms can be expected.

The silver bromide which is left, is then exposed to white light, and the film is passed through a second developing solution which produces an image complimentary to the one obtained by the first developer. In other words, it produces a positive image. (See illustration). The reversal process may be seen more clearly if the



sketch is examined carefully since it shows the process by cross-sectional views of the film emulsion, as it would appear during the various phases of the process.

"A" indicates an original subject which has been photographed. "B" shows the film after it has passed through the first developer. The small areas which become opaque correspond to similar small areas of white material in the original subject. And those areas of the subject which are black, have had no effect upon the corresponding areas of the emulsion. For this reason, they remain as unchanged silver bromide grains.

The film is then passed through a bleach in order to dissolve all the metallic silver corresponding to those sections of the emulsion which received exposure and became developed. The condition of the film as it passes from the bleaching bath is seen in "C" to consist of areas of unchanged silver bromide grains, corresponding to the black rectangles in the original subject, with areas of transparent film base, corresponding with the white rectangles in the original subject. Once the bleach has been completely removed, it will be obvious that 4, 5, and 6 will match exactly with 1, 2, and 3 in the original subject.

After this the film is given a second exposure so that the silver bromide

grains which remain, may then be reduced in the second developer, and so produce the final result as shown in "D." Film is then fixed and washed.

The size and distribution of the individual silver grains which form the image, affects the final appearance of the image. The larger the grains are, or the more concentrated their distribution, will affect their reaction to the developer. Because of this, the larger grains develop first, and it is these large grains which produce graininess. But if the film is developed to a positive by reversal, the large grains will be developed in the first exposure and then dissolved away in the bleach. Our final result then, is an image which is composed of smaller, less sensitive grains, giving the appearance of less grain. In fact, the image will appear as if it was developed by the normal negative and positive method.

Of course, this is only true to a certain extent—particularly over those areas where exposure has taken place. If a small section of the picture remains unexposed when the original shot was made in the camera, then the small grains or the large grains will be removed in the bleach. So, the large grains would still be present during the second exposure and would be the first to develop in the second developer. This would only be true if a jet black

• See "16mm FILM" on Page 253

The Professional Touch

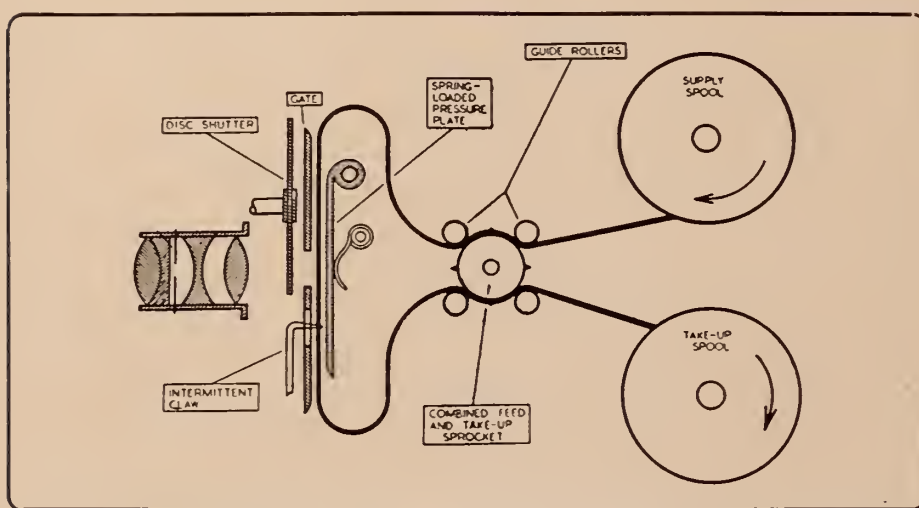
By SEYMOUR ELLIS

Last month the author described the various operations necessary to enable the independent producer to snare a commercial contract. With the contract signed and a script in the works, our producer now is ready to start the technical operation which will complete the film.

WHEN THE script has been approved the producer is ready to go to work but this phase, (which includes everything necessary to tailor the script into the finished film) amounts to 80% of the total work of

little narration with the bulk of the sound consisting of dialog by competent actors. And the reason for this is simple enough. The audience must identify themselves with the scene, and they can only do this by a personal comparison of other human beings — the actors — and thus the message is driven home.

Another example is the kind of film required by a manufacturer of power wood-working tools. Since this is the



the film. So we have a long distance to go before the end is in sight.

The script is a complicated blueprint necessary for the completion of the film. Without it the cameraman cannot plan his angles and his shots, and the director cannot visualize each sequence.

In essence, the script is a written description of each shot: each page of the script is divided into two sections, sound and picture with camera directions usually confined to the left side of the page and sound on the right.

The term "sound" covers a multitude of effects and can mean narration only, or narration and sound spoken by the actors, or narration and music only. Choice of the combination to use depends upon the effect desired, and of course, the subject matter of the film. A stark documentary of a special manufacturing process needs little sound and little narration unless the various phases of the process must be explained. On the other hand a subtle public relations film which points up the value and service of a manufacturer, should have very

product sold mostly to the home workshop fan, then the film should reproduce images familiar to the viewer, and consequently something like the average home workshop. With the background or sets determined, the producer should proceed with narration or dialog. In this case, narration would probably be the best solution of the sound problem. If the manufacturer is selling a certain type of lathe, then the picture should include sequences of the lathe in operation, by a man who can do the job well, and at the same time using the machine to full advantage, pointing up the peculiar features of that machine in the process.

Narration should be short and to the point, and *should never overlap the picture*. In other words, a long narration which parallels the visual picture is a waste of time and an insult to the viewer. This is extremely important, and most producers lean over backwards to tell the story. In doing so they sometimes say too much and tire the audience. If this is the case

then the purpose of the whole film is lost.

Whatever the choice of sound, let us assume that the producer is now ready to go ahead with the work. He may be shooting all sequences in the studio, or he may make some shots inside and some on location, or else he may shoot all sequences on location adding library shots later on.

The film exposed every day is rushed back to the laboratory for development, and printing. After this the film is cut, or edited so that it conforms roughly with the script and assembled into reels.

At this point, assume that the film is in the stage of the rough cut. The manufacturer for whom the film is being made is entitled to see the rough cut in case radical changes are to be made or sequences added. Perhaps some process has been overlooked, or some phase of manufacture has been toned down or not accented enough. Then it is here that the man for whom the film is made should indicate what is good and what is bad. All this within reason, of course.

It might be a good idea here, to point out that the laboratory can make or break a film. The cameraman and the producer should make it a point to consult with the laboratory and tell them just what kind of film is being made. The lab. manager should know what kind of stock is being used; he should know the conditions under which exposures are being made, because he can, in many cases, pull up an image which would otherwise not be there. He can produce special effects which the cameraman cannot attempt, and he can advise the photography unit on a number of things which will improve the quality of the film. If the producer knows that the rushes for that day were made under adverse light conditions then he can consult with the lab. man and save the day.

After the rough cut has been screened and additional footage planned, we find that the technical work is beginning to pile up. Stock shot, or library clips should be in the hands of the cutter who needs these films to build up the film story. (Certain locations in far off countries are available in the form of stock shots, and these can save the producer many dollars.)

Animation sequences or special effects are now made and these also go to the cutter or editor who splices them into the correct sequence. At this point, the film will begin to take shape and the manufacturer who is paying for the shot must be consulted and asked to see this phase of the picture. In most cases he will be somewhat apprehensive when he sees this rough cut, but the producer should

• See "PROFESSIONAL" on Page 255

The CANNES FESTIVAL

By LEON VICKMAN

Home Movies Paris Correspondent

Part
II

Carlton Bar was despondent that this fine film seemed to be with no prize whatsoever. The critics had overturned the boat by awarding their prize to *Before the Deluge* in retaliation to the censor. We went to the Festival Hall, and after the showing, it was obvious there were some unhappy people when *Jigokumon* won the Grand Prize, and they thought *Monsieur Ripois* had won nothing. Only when Cocteau read out the Special Prize of the Jury for the direction by Rene Clement did everyone realize that things came out alright. As everyone was on their way to the Casino for the Gala Dinner honoring the end of the Festival we heard that the jury had met at 10:30 P. M. to create the special prize and thus clear up the difficulty of the film 'without a prize'.

The jury made special mention for the participation of Egypt at the Festival. In general their films were an advance compared to past years, but hardly worthy of international competition, with the exception of several scenes from the feature film. "*The Blazing Sun*, made by Egypt's leading director, Youssef Chahine.

SHORT SUBJECT PRIZES

The following prizes were offered by the jury of short subjects:

Prize for the Best Entertainment Film, with special mention for the newness of expression; *Toot, Whistle, Plunk and Boom* (United States) which most Americans must know as Walt Disney's first cartoon in cinema-scope. The audience at the Festival reacted very well to this polished work which has delved intelligently into the use of stereophonic sound. It is unpardonable, however, that Disney should so openly and fully steal* the style of the cartoon developed by the most excellent group of artists, Stephen Bosustow's UPA. It was no secret this was the case among those at the Festival, since UPA is well known and respected in France. It is a shame that UPA's recent and excellent 3D cartoon, *The Tell Tale Heart*, could not have been shown at the Festival, for it most certainly would have won the prize given to Disney.

Prize for the Best Film Using Pup-

pets, chosen for the virtuosity of the filming: *One More Drink* (Czechoslovakia) is a charming movie which is cinematographically interesting since it creates its story and effects with puppets and miniature props, and is shot frame by frame in color. This film is a simple story made to show the results of drunk driving, and may be compared in purpose to the traffic-problem films made in the United States. But *One More Drink* has a certain touch of art and charm and good film making which should be an example that fine films can be made on everyday subjects.

Prize for the Best Realist Film, with special mention for the quality of the subject: *The Old City of Varsovie* (Poland) is a documentary about the reconstruction in the modern style of an old city, destroyed during the war. This film, as well as *The Five of Barska Street* and the poor Hungarian film, *Petit Sou*, are concerned with the apparently vital problem of reconstruction of war-damaged cities behind the iron curtain, and as seen in the feature films mentioned, the propaganda line is evident.

Prize for the Best Film of Poetic Fantasys *The Pleasure Garden* (England) is a film made in England by the British Film Institute and written and directed by the young American, James Broughton, sometimes falsely called 'avant-garde'. This film may be known by some Americans, but no doubt it will have but a limited distribution. Of interest is that Broughton has made in the United States several films on 16mm which are rightly called 'experimental' but are avant-garde only in the classic sense of the 1920's. It was felt the English entered this film at Cannes as something of a joke, but at the same time it was welcomed as a bit of fresh air when compared to the majority of the films following strict commercial lines. *The Pleasure Garden* is nevertheless pleasant and rather 'naughty' as it follows the exploits of several stylized characters in search of love and pleasure in an abandoned London garden, and did not fail to shock the rather provincial natives of Cannes who always have good seats in the Festival Hall.

Prize for the Best Nature Film: *Aptenodytes Forsteri (The Penguins)*, (France), is a film shot during a pole

exposition, and contains some exceptionally photographed scenes of penguins walking in soldier-like lines. It is a film which traces the life of the penguins through the year. Movies on this subject have been made before, but there is no doubt that this film is one of the finest of its kind. It is of interest that this film was made with a minimum of equipment and under difficult conditions, but has excellent professional quality.

The jury also honored the short subjects presented by *The Low Countries*, in mentioning their constant high quality, and noting the interest offered by the film *Leriche, Surgeon of Pain*, in that it is a fine example of biographical reporting especially destined for television. Another short subject in this group, *Search For Oil*, was made by the Dutch Shell company and traces in a documentary manner the drilling of oil wells. This film featured some rather good but classic montage effects, as does *Lekko, Fisherman of a Dutch Island*.

Pictures Without Prizes

It is often said that the things that go along the edges of the Festival are sometimes more interesting than the more commercial films. A few of these happenings will be pointed out here.

The Bread of Love is a Swedish film directed by Arne Mattsson and starring Folke Sundquist. It is a film entered in the competition by Sweden. An unfortunate incident was responsible for the removal of this film from the competition.

This film, the director points out, is not a war picture, but takes place in the atmosphere of war. It is rather the story of a love, a pure somewhat surrealistic love, carried to the battlefield by a soldier from the enemy camp. Though this could be any war and any time, it becomes clear it is a war between Finland and Russia, which takes place in the frozen North. The story is told by flashbacks, as one of the Finlanders explains how his companion was killed. The Finnish soldiers are trapped in a Russian mine field, not knowing their way through the enemy lines to freedom. A Russian soldier is seen approaching their hidden camp; he kneels alone in the snow and tells the moonlit sky of his love for his newly wed wife he left in his

*A representative of the Disney Studios in Hollywood denies this. He said: "They learned their stuff at Disney before UPA was organized."—Ed.

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MUSIC

• Continued from Page 233

skill in cutting and editing to achieve the desired results. In either case, I am sure that your time and effort will be amply rewarded by your satisfaction in a job *well done*. This is 'musical showmanship' and is as important to the final result as the pictorial devices you use to enhance the qualities of 'showmanship' in your pictures.

There is a wealth of Main Title material in the opening movements of most symphonic works. Many times this material is extended beyond your particular timing requirements. As I have pointed out before, it usually is possible to skip a considerable part of the beginning of this material and start your music at a point where the desired musical character is still maintained but the timing is better suited to your own particular requirements. In many cases it will take both deletion and editing to meet those requirements.

Also, as I have pointed out in previous articles, good Main Title music is found not only in the opening but also within the body of many symphonic works—at the beginning of different movements, at a change of character within a movement—or almost any place. The same is true of End Title material. This material may be coupled closely with other matter of unsuitable character but, since End Titles are short, train yourself to recognize these few bars of effective material regardless of where it occurs in the composition.

In regards to End Titles I offer the following suggestions in answer to a number of queries I have received about this subject. At the outset I want to point out that the last scene of any picture should have dramatic character and some sort of story or pictorial impact. In the case of the scenario type of picture, the last scene (or sequence) is the story fulfillment and dramatic climax. In the non-scenario type of picture, some pictorial device should be incorporated that will give the last scene some feeling of dramatic character or climax. I do not infer that this 'dramatic' quality can be as pronounced as in a scenario type of picture but a little thought and planning can do much toward adding a 'punch' to your closing scene. In the scenario type of picture the dramatic quality may build through the entire last sequence however the story climax still will come in the last scene and usually, very close to the end of the scene.

The basic musical treatment of the last scene or sequence would be to carry the normal musical background through the scene or sequence, gradually building the dramatic character to

the point in the last scene where the 'situation' of climax begins. At that point a gradual build-up or crescendo in the level of the music is started. This crescendo in the music level and build-up of the dramatic character should be such that at the appearance of the End Title the music is at the desired level.

The End Title music should coincide with the cut to the End Title or the beginning of the fade-in on the End Title. (A lap dissolve is seldom, if ever, used between the last scene and the End Title). As a rule, the beginning of the 'situation' or climax is no more than five to ten seconds from the End Title. The musical crescendo into the End Title music should (as a rule) be no more than 5 seconds.

So, in cases where the beginning of the 'situation' of climax is only 5 seconds from the End title we make a uniform crescendo of the music from that point to the desired level at the point where the End Title appears. In cases where the climax situation is more than 5 seconds from the End Title, (for instance ten seconds), we build the music *very gradually* through the first five or six seconds and then make a more abrupt crescendo through the last 4 or 5 seconds to the desired level at the point where the End Title appears.

In symphonic and concert music we find a great deal of potential End Title music. In many cases however, following the 'build-up' into the closing strains of that composition we find an extended amount of unusable, undesirable or unnecessary material before the actual ending of the composition. In most cases we can utilize the material forming the dramatic build-up for the last scene or sequence. We so device our cutting and/or editing of this material so that the normal musical ending of the composition would coincide with the appearance of the End Title on the screen.

Maybe, at this point we can use just the first chord or two or three chords of the music and then delete the remainder of the material. Or, we may use the first chord, cut out the intermediate material and join this chord to the last chord of the composition. Or, we may use the musical build-up just to (but not including) the point where the End Title music would start and at that point, cut to the last few bars of the composition that will fulfill the timing requirements of the End Title. In NO case should the End Title music extend more than a *fraction of a second* beyond the actual end of the End Title on the screen.

Where music is used to underscore narration, commentary or dialogue, it is often advantageous to make separate music and narration (commentary or dialogue) tracks and then re-record

them on to a composite master track through a mixer. It is usually easier to make involved composite tracks in this manner than to try to record all components of the composite at one time since, by concentrating on, and perfecting a single component at one time, there is not so much danger of spoiling a 'good take' by an inaccuracy in any of the other components. In re-recording these pre-scored components through a mixer, the composite can be monitored through earphones and the level and balance can be more easily maintained.

The above procedure calls for at least three units of sound equipment and, of necessity, must be a group effort. The tape recorder on which the composite track is recorded should be the same recorder on which ALL of the 'master track' is recorded. If two (or more) tracks that are to be combined are the first made on tape, the same recorder on which each track was originally made should be used for the 'dubbing playback' during the re-recording of the composite master track. This is advisable because the tape transport speed of different recorders may vary somewhat and that variation in tape speed can sometimes cause trouble in critically edited sequences.

A narration or commentary track can be first recorded to picture or 'wild' (to timing) and then re-recorded through a mixer on to a master track while simultaneously dubbing a musical background from records (through the mixer) on to the master track. However, I would recommend that whenever possible, each component of the composite track (music, narration or commentary and/or sound effects) be recorded separately on tape. Then each component can be precisely edited to the *exact* picture requirement and all components can be combined without the danger of inaccuracies.

As I said before, such a procedure is of necessity a group effort. This may be either a group of friends or fellow movie makers in a club. In this last regard I would like to offer the following suggestions as to how to organize the 'Sound Committee' for such a group effort in a Movie Club or even by just a group of friends. I assure you that proper organization of such a committee will make such a project much easier and pay substantial dividends in the quality of your finished product.

The sound committee should number at least six members if possible. The committee should be subdivided into three groups of two (or more) members each. These groups would be indicated as 'Breakdown', 'Sound' and 'Recording'. The three groups work both in conjunction with each other

and as separate units on their respective assignments. It should be understood that the picture should be completely edited before submission to the sound committee unless there are dialogue sequences that are to be recorded in loops. If such is the case, these sequences will be the first recording procedure of the committee and will be recorded *before* the final edit of the picture. After this has been done the picture will receive its final edit and be submitted to the sound committee.

Now, having the completely edited picture, we proceed as follows:

1—The picture is viewed by the whole committee as many times as necessary to determine exactly where and what kind of music (or other sound) is to be used. This is all noted on a suitable Breakdown Sheet.

2—With the information supplied on the Breakdown Sheet the 'Breakdown' group makes a complete timing (and/or frame count) breakdown of all selected sound sequences.

3—With the information supplied by the timing breakdown, the 'Sound' group selects appropriate material for the musical (or other sound) requirements of the picture. A generalized outline of editing procedure should also be made at this time that will approximate the timing requirements of the sequences designated for musical treatment.

4—This musical (or sound) material is submitted (and played) to the whole committee for analysis and final selection of material.

5—The 'Sound' group now makes a *detailed* cutting and editing breakdown of the selected material to conform *exactly* to the timing requirements of the picture. If necessary, the 'Recording' group can collaborate in this step to assist in determining the best methods where a complicated recording procedure is involved.

6—The 'Sound' and 'Recording' groups now record the material as outlined on the timing and sound breakdown sheets. The 'Breakdown' group may also assist in this procedure.

7—The complete master track is now edited and assembled.

8—The Master track is checked against the picture and any minor errors corrected and edited out of the sound track.

If the musical (or sound) score is involved, DON'T try to do it hurriedly. Haste and haphazard effort usually lead to unsatisfactory results. Here again, follow the rule of, Know *exactly* what you want to do before you start and then, DO IT RIGHT THE FIRST TIME.

All lines of direct dialogue that are to be post-recorded for 'lip sync' should be *thoroughly memorized* by those doing the dubbing before the re-

• See Next Page

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MUSIC

• Continued from Page 251

cording is attempted. This seems like an unnecessary admonition but on numerous occasions I have seen attempts to do 'lip sync' dubbing by reading from the script. It should be obvious that those doing the dubbing cannot watch (and read) a script and at the same time watch the screen for synchronization. (Rehearsals offer a fine opportunity to make tests for microphone placement and balance). Do not try to perfect and record more than one sequence at a time. A little more time spent in rehearsal often saves much more time in recording.



Everyone . . . but everyone reads "Home Movies Scripts" . . . see pages 250, 256, 225.

WEDDING

• Continued from Page 235

on the amount of time and money available. While a valuable wedding movie can be made on 400 feet of 16mm or even less, the importance and interest of the subject may easily justify a much longer film. As well as in all movies, quality is far more important than quantity.

A wedding film can start with any event significant to the subject. You might even have the couple reenact their first meeting, which is often quite dramatic and sometimes humorous. Other scenes that may be shot in advance are the announcement of the engagement, preparation of wedding invitations, including appropriate close-ups. Good sequences can be made of selection and fittings of the wedding dress. When bridal still portraits are made the photographer may permit you to record this interesting event, using his studio lights. Other interesting sequences may be made at the jeweler's for the selection of the ring and gifts. Any showers for the bride or stag parties for the groom may find their way into the film.

In your planning, make sure that your picture-making will not interfere with the ceremony itself, which is a sacred and solemn occasion. If the minister has had previous unpleasant

experiences with photographers, it may be necessary to convince him that your movie making will not become a sideshow that will detract in any way from the main event. If you keep your word, and come up with a good film, the minister will become a strong booster for wedding motion pictures.

Even though many of the scenes including the rehearsal, may be shot in advance, the heart of the story must be made on the wedding day. To cover all the preliminaries and the actual ceremony, you may need an assistant for handling lights or to use a second camera* a valuable precaution in case the main camera fails or runs out of film at a crucial moment.

Some of the details you may want to include in this living pictorial album on the wedding day but before the service are: bridesmaids at home with the bride, a close-up mirror shot of the bride having her veil adjusted by her mother; the bride and her father leaving home and arriving at the church. Meanwhile, the groom may be shown nervously making his own preparations with the best man. One or two scenes, such as the groom chain-smoking or pacing up and down trying to fasten his tie, may clearly establish the idea that he had a bad case of the jitters, so common on wedding days. Don't forget to include close-ups of flowers, and the last-minute arrangements that always precede the ceremony.

Now for the wedding. If possible, you will want to picture visitors as they enter the church and the alert audience as the procession begins. The dainty flower girl, if any, will certainly deserve attention, perhaps by a close-up before or after the service. Filmed in similar manner will be shots of the organist, the wedding march sheet music, the soloist, the minister and the exchange of rings. If you can get a camera* stationed in the balcony of the church you can get some very effective shots of the procession and the recessional after the vows have been taken. Again if formal portraits of the wedding party are made, you may be able to photograph some good movie shots at the same time.

If the couple doesn't object, you may get them to re-enact some the details, such as kissing the bride, throwing the bouquet (with the lucky catch), and leaving the church amid the hailstorm of rice. In showing the honeymoon car, be sure that it is adorned with a sign "Just Married" even if you have to get one made for the occasion.

If there is a wedding dinner, you will want to get an overall view of the group, with closeups of the principals and their close friends and relatives. Cutting the cake and eating a sample is a ceremony that calls for

inclusion, also. Wedding gifts may be filmed at leisure after the main event.

You may wish to fade out your story with a long shot of the honeymooners disappearing in the distance or you may prefer to include scenic views of the honeymoon trip. If the bridegroom can borrow a camera, he can make these scenes. If he is not trained in movie making you can give him a few lessons in advance of the wedding. An excellent shot to include is that of the bridegroom carrying his bride across the threshold of their new home.

Long or short, a wedding film will forever be a precious reminder of one of the highlights of any married person's life. It is worthy of your best efforts and the fullest cooperation of all who participate in the filming. In fact, a wedding film is so valuable that many couples have a duplicate copy made, in case the first one is lost or destroyed by fire.

* * *

**Use of a second camera, for all shots, is highly recommended. Later, when film is edited, the best shots are chosen and this should give the cameraman a greater choice to do a better job. Even an inexperienced assistant can be valuable. Just set the camera, and let him do the rest. You can concentrate on the main action.—ED.*

COCTEAU

• Continued from Page 246

ing means of expression, mingled with a touch of the unknown.

Certainly the most enjoyable talk we had together took place one evening, again in the Carlton Bar (the heart of Festival life). I was taking a casual drink with Marc O. and Yolande du Luart (the assistant director of our film) when Cocteau came in, dressed already in his tuxedo (which is obligatory for all at the evening showings at the Festival). He said hello to someone and then sat down at our table, and ordered his usual drink (a large glass of a strange mixture of fruit juices and liqueurs topped with a slice of lemon). For almost an hour we talked about an endless number of things, of course always centered on the cinema. Cocteau spoke of the films he had made, and those he wanted to make: In particular, of a film he was invited to participate in, where several artists were asked to draw, paint, what-

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PRIZES

See "CLUB NEWS and
VIEWS" Page 225

ever they wished, whatever they felt, and as they drew, they would be filmed. Cocteau closed himself in for two days and painted. He found the experience most enjoyable.

He often mentions some 16mm experimentals he made at his villa near Nice, on the French Riviera. On certain occasions he invited some of his friends down for the week-end, gave brief instructions, and began shooting . . . from his descriptions, these are very interesting non-commercial essays.

"But you know," he said. "Bunuel and I wanted to shoot a film in Mexico . . . we had wonderful ideas . . . but alas, no producer was willing to give us the money to do it." He explained the great difficulty of our days; there are no longer patrons of the arts for the cinema; no longer a Vicomte de Noailles (who financed Cocteau's *Blood of a Poet* and Bunuel's *L'Age D'Or*) to father an avant-garde like that of the 1920-1930 era.

"But in 1955 I'm going to shoot a full-length film," Cocteau declared. "A film which will be for our times what *Blood of a Poet* was in the early 30's." He mentioned, with the usual smile, his only difficulty was to find a producer who would give him a sum of money to use as he wanted, free from supervision. I suggested perhaps something could be worked out to find backing in New York. He countered with the fact that several producers had offered to give him money if he would do again what he had done in his earlier film successes. "That's the trouble," he said. "They always want you to do what you've already done, so they can be certain of making money, instead of doing something new, which one wants to do, but which is a bad financial risk for the producer."

It is easy to see that Cocteau is still in the forward ranks of the avant-garde. He is always ready to encourage the young and promising, since he himself is still very young in mind and outlook.

As time for dinner grew near he related some very humorous stories; of how he once gave some rather shocking advice to disturb an annoying American who asked him for some ideas for a film scenario . . . Unfortunately the details cannot be repeated here.

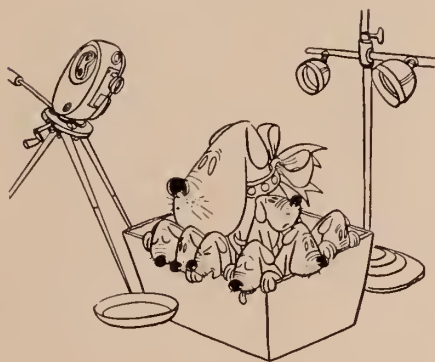
Shortly afterwards Cocteau went off to dinner, and we went to dress for the evening show at the Festival, as usual pleased with his ever-interesting conversation.

It is evident why Cocteau has not made a feature film for some time. There is not only the question of finances, but also the closely associated problem of administration. If there is something he dislikes, it is 'red tape'. There exist so many administrative

problems in the French post-war cinema that he was certainly discouraged from the beginning. Being a poet, he dislikes paper work, searching for authorizations, etc. Also he dislikes fighting with a difficult public. As he said in one of his letters to Marc, O., he never released *Blood of a Poet* commercially in France, because of the enormous inertia of the public.

As the Festival came to a close we saw Cocteau less frequently since the jury was pressed from all directions as the time for their decision on the prizes came nearer. Cocteau came, amid all the pressures of the last days, to present *CLOSED VISION*, and a wonderful presentation it was. He spoke of his avant-garde experiences as well as those of Dali and Bunuel. He gave a fine interpretation of our film.

With the Festival ended, Cocteau retreated to the peace of his Riviera villa, no doubt somewhat pleased to leave the rush and artificiality of Festival life.



16mm FILM

• Continued from Page 247

object was photographed originally.

The amount of silver which is available to form the positive image depends upon the amount that is left after the original camera exposure has been bleached away. If the original shot in the camera received a very small exposure to light, only a small proportion of the entire number of grains will be developed in the first developer, and a large number of grains will still remain after the bleach. Because of this, it is necessary that the second exposure should also be relatively slight. But let's take the opposite condition. If the original shot in the camera received a large amount of light, and after bleaching, only a few grains remained to be exposed during the second exposure, then this second exposure must be heavy so that we can produce a reasonable density in the final print. This will compensate for the over-exposure in the original shot when it was made in the camera.

Some say that black-and-white reversal is made particularly for those who want to make only one positive

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16mm FILM

• Continued from Page 253

print. Actually many dupes can be obtained by running the original reversal film through a printing machine and in contact with a second length of dupe reversal stock. This film is usually a fine grain emulsion which is afterwards reversed in the normal way.

Kodak and Ansco produce reversal stock which is panchromatic, having a Weston speed sufficient to make good dupes. They can be obtained in various lengths, with various perofractions. Positive stock, which has a specific purpose, can also be obtained to suit the requirements of the cameraman.

All positive film will produce a high contrast image because that is part of their construction and their function. They can be developed to a very high gamma, when developed in the proper solutions, and for this reason may be used for other purposes than the conventional production of positive prints from 16mm negatives.

Where mattes are required which must show a portion of clear film or portions of dead black, positive film is used. Titles are made on positive film, and this is particularly invaluable for needle sharp lettering.

Advantages of this stock are that it is cheaper than reversal film; it can be processed in short lengths under a relatively bright safe-light; if used with the production of titles the effect of white letters on a black ground can be made by shooting a card containing black letters on a white background.

"How to Reverse Movie Film," published by Ver Halen Publications, 6327 Santa Monica Blvd., Hollywood, Calif., is a good book on the reversal process. But reading is not enough. If the cameraman would try to process his own films, then a better understanding of the pitfalls encountered in the photo process will be obtained.—Ed.

AMERICA

• Continued from Page 229

sometimes what they lose in honest enthusiasm, they grind out in talent only.

Sometimes talent is not enough. A deep-seated belief in the product is often better. Take the case of a machinist working for a manufacturer. He's a pretty good salesman for the product which his boss produces. He ought to be. He knows what's gone into the product and he has put a little of his own sweat into it. Isn't America something like that?

Well, what about it cameramen of America? Am I on the right track? I'm just one guy sounding off. Here, I only gain prominence when I'm a majority. A lot of people feel, how-

ever, that there is a need for better world understanding. Edward Steichen, the greatest photographer the world has ever known, and now curator of the Museum of Modern Art, has begun a gigantic project along these lines. He will attempt to tell of the "Brotherhood of Man".

In Steichen's words, "We are not concerned with—propaganda for or against any political ideologies.

"We are concerned with following the individual and the family unit—we believe that love should be the dominant and key element in the family of man exhibition just as it is in the family."

Allied with this could be a concerted effort of the motion picture clubs and photographers to tell their story—their land and its people. It would comprise a tremendous project: bigger than anything attempted. But, it would have tremendous power for it would be a "folk art" springing from the



Everyone . . . but everyone reads "Home Movies Scripts" . . . see pages 250, 256, 225.

hearts of that people and not being a glossed-up box office compromise of a few.

Each of us has a little piece of the American story to tell. We are America. We live and vote and pay taxes and argue and fight because we wouldn't live under any other kind of government. We can tell about those things: how we live, the houses we own, the kind of cars we drive, where we work, how we feel and how we vote. There is a lot to show and we can show it to ourselves as well as to citizens of other countries.

Where else can you travel as far as you like without permits? Where else can you work when you want to work and loaf when you feel like loafing? It is freedom dictated by only the individual. You can work like a dog and become rich or you can string along pulling just enough to live on from the soil or from your business.

In America the individual is boss. Where else can a man throw a birthday party for his horse? Or, if he doesn't like horses he can own two cars. He can rub elbows with celebri-

ties and laugh at them or get their autographs.

The American story would have to be told by example: girls playing at the beach and children, not forced to work till they graduate from college or high school, playing, and playing games not marching in war camps.

It could be told in incidents. For example, several years ago a Detroit automobile executive was examining Russian car factories. Auto bodies were straggling out of the line and the guide was proud of the production. He kept reminding the American of the "Russian way". As the two were leaving the factory they passed through the parking lot. There were but three cars parked there.

"Who owns the plant?" the American asked.

"The government", was the reply.

"Who gets the profits?"

"The government?"

"Who owns the cars in the parking lot?"

"The government owns two of them and the third belongs to the boss of the factory."

Several months later the situation was reversed. The Russian was visiting the American's factory. After seeing the double-paced production the two men were passing through the parking lot. It was filled with cars of all makes.

The Russian asked, "Who owns the plant?"

"Two or three principal stockholders and several thousand minor stockholders," he was told.

"Who gets the profits?"

"The stockholders."

"Who owns these cars?"

"The employees."

But America is more than one or two examples, and bigger than a few isolated incidents. Here, the police take Sunday off to help the hot rodders run drag races or to form posses and look for lost kids. People can go on picnics or to museums. Nobody has to read any special book or look at any special exhibit. People buy the kind of groceries they want and shop at the store they choose. When a businessman wants to make money he runs specials. When he wants to go fishing he closes shop. People go *where* they want, *when* they want. They stay as long as they like.

There is so much to America. Its millionaires and its bums; its businesses and its parks; and factories and its farms—all are part and parcel of the fabric of this great country.

These films could never be told in any single story, and should be part of a bigger story. It would take time. It would take work. It would have to be the work of many. Is it worth it?

Then go ahead and film it!

PROFESSIONAL

• Continued from Page 248

explain that the film is still a rough image of the script, and as such, should not be harshly criticised. He should be told that further editing will tighten up certain sequences and that more precise cutting has to be done. At any rate, the buyer of the film will usually comply and approve what has been done — in rare cases he may ask for additional footage, but this is left to the discretion of the producer.

Along about here, someone should be working on the narration. And this should complement the film at this point, or written around the film in order to accent or play down certain sequences in the film. But the narration should be edited down, again and again so that it points up the picture in the most subtle and effective way possible.

Reason for this re-writing is that many shots and sequences somehow or other turn out quite unlike the shots described in the script. Usually the sequences are better than those planned, with the result that the written commentary must face ruthless cutting so as not to trespass on the visual image. This, of course, is all to the good because a film is a visual message and should retain that characteristic as much as possible. Narration is a trespasser and should be rigidly controlled.

We say this because the written or spoken word is always suspect by the audience, while the visual picture is usually taken at face value. We do not know why this is so, but it is a fact and this important phenomena should be used for all that it is worth in order to put over an idea or in selling a product.

It should be pretty obvious, then, that the narration should be as short as possible and always completely to the point. Otherwise there is a danger of boring the audience, and if this is the case then the aims of all concerned have been a waste of time.

The producer then will know his business and will no doubt take a firm stand to narration which imposes itself on the picture. If the client insists on complicated verbiage, the producer should deal with him firmly and not allow it.

While the narration writer has been working with his commentary, the work in the lab. continues apace. The negative, or original of the film is cut to match the work print which is the final result of all the cutting and editing. And at the same time optical effects, dissolves and such are now added to the film.

The music, whether made originally or borrowed from a music library

• See Next Page

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BOOK REVIEW

Home Movie Scripts, Edited and Produced by Henry Provisor, Illustrations by Marion Kyle. 96 pages. Published by Ver Halen Publications, 6327 Santa Monica Boulevard, Hollywood 38, California. Price, \$1.50.

* * *

Here is a collection of short movie scripts expressly designed for 8mm and 16mm movie makers. This is a welcome addition to the useful series of Home Movies How-to-do-it books. A perennial question among amateurs is "What shall we film?" and this volume provides lots of answers — forty-four different short scripts widely ranging in subject from slapstick comedy to poignant drama. Each of the scripts is illustrated by clever drawings by Marion Kyle.

It has been aptly said that "Brevity is the soul of wit" — a truism characterizing this collection, for most of the titles may be filmed on 50 feet of 8mm or 100 feet of 16mm. Originally appearing in *Home Movies Magazine*, the scripts were collected in response to the request of many readers who wanted selected story ideas and writings in handy book form.

Most serious amateur photographers have discovered that the key to continued interest in this fascinating hobby is the ability to take a story and film it. So many movie makers who lose the zest for filming do so because they never go beyond the snapshot stage of movies — in short, they use it much as they would a box camera. The result is a series of puzzling scenes, with little rhyme or reason.

The ambitious beginner, eager to make movies, is tempted to start out with a long story, perhaps even of feature length. Here and there in dusty attics you could find incomplete amateur features that might have been excellent short subjects if the producers had only realized that a better way to begin is to film stories requiring less expenditure of time and money. *Home Movies Scripts* is designed chiefly to help the earnest amateur start out on the right foot, so to speak.

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**HOME MOVIE
SCRIPTS —**

**See CLUB VIEWS Column
for Details
On Page 225**

The advanced amateur, too, will find in this collection many ideas to improve his films. In addition to four longer professional scripts, many of the short dramas may, with the exercise of a little imagination, be expanded into longer, more complex, narratives. As such, it is a veritable source book of story ideas, a useful companion to the camera.

By analyzing these "shorties" the home movie maker can discover, how, with some imagination, he may take a visual anecdote, fairy tale or gag, and from it organize a film script that is as basic to a good movie as an architect's plan is to a successful building.

More and more home movie makers are discovering the fun of trying to make a complete story, from beginning to end, in a single day. This can be done if the producer has a meaningful story or script to guide him. Here is where these short scripts admirably serve; in fact it is quite conceivable that some enthusiasts, from the wide choice of stories here offered, will make a film as the featured attraction of house parties or outdoor picnics. There is no better way of entertaining any size congenial group.

For the past amateur film making generation, during which *Home Movies* has served to instruct and inspire hobbyists, frequent scripts like these have aided many a purposeful production.

—Arthu L. Marble, Ph.D.

PROFESSIONAL

• Continued from Page 255

should now be matched to the film. Assuming that library music is being used, then the sound cutter takes all available material and cuts it into the film under the close supervision of the producer, of course.

Assuming that we have used narration, lip sync, sound, and musical bridges, the problem now becomes one of putting the whole thing together into a usable whole. These various sound tracks must be put together so that they fuse to produce one solid effect.

One track will include the sync, dialog, another will be the narration, and another may be the music with a fourth possibility — the sound effects.

When all these have been assembled, they must be re-recorded and mixed together in the proper intensities and transferred to a single track. And this is the last creative task before the completed film can be called "done".

Here too, the producer should proceed with care to see that background music is not too soft or too loud — or that the musical score does not drown out dialog, or vice versa.

In conclusion it might be a good

idea to cite the various methods of making an economical film and at the same time retaining the elements necessary to sell the product.

1. Choose your laboratory as if you were choosing a wife. Determine the best outfit for your particular kind of work, then stick with him. He will cut corners here and there in order to keep your business, but don't push him too far. Special treatment and other free services can only result in poor workmanship later on. So consider the other fellow too.



2. Film stock should be chosen carefully and the cameraman should be consulted. He may have a preference for certain stock, and if this is not used he may make expensive mistakes.

3. Calculate carefully expenses necessary to shooting, transportation, props and other phases of production.

4. Keep an open mind and learn. Much information on economical production can be learned from others. It takes patience and understanding, but if you attack this problem and succeed in finding out best means of saving money and improving technique, then this may make the difference between profit and loss at the end of the year.

5. Remember that you are a business man selling entertainment. Because no matter what kind of film you are making, whether it is news reels, TV spots, documentaries or sales films, the fundamental goal of each film is first, to entertain the audience, and then to teach or instruct. So, the application of business methods to this artistic pursuit of film making should be both profit making and satisfying to the spirit as well. It is not just film-making, and is not all business, but a judicious combination of both.

While no attempt has been made here to describe the long and tedious process of making a film, this material should aid the small producer who wants to be a bigger producer. The writer hopes that this account will urge and encourage those who want to pursue this fascinating business which seems to be the ultimate in combining the elements of good business practice with creative work.

ACTING ART

• Continued from Page 234

The modern actor, however, faces the same relative problem as did his ancient counterpart. He must satisfy the audience before which he performs, but unlike the old-timer he doesn't have to undergo the barrage of assorted decomposed fruits and vegetables.

Probably the best yardstick of any performer's success is the audience's desire to identify themselves in and with any character he plays. To laugh, to cry, to wish to be something they are not — these are the keys to an audience's appreciation of a dramatic situation.

Often the personality of an actor or actress is so dynamic that it seemingly overpowers any character he plays, and it is difficult to determine the line of demarcation between reality and histrionics. The greater the aura of mystery as to how much is fact and how much is fantasy, the greater the popularity of the personality. To continually fan the fire of which dreams are made of, is in the province of the press agent. But, suffice it to say, that even the ardent fans of Marilyn Monroe would soon lose interest in her if she were not, in addition to other attributes, a clever actress. There *must* be more than meets the eye — calendar sales notwithstanding.

In recent years in Hollywood, the economy minded producer has come to realize the value of pre-production rehearsal of both the actor and the technician. Several television series have instituted a regular rehearsal day prior to the two days of shooting on a half hour TV picture.

In contrast to this, in the New York Theatre and in live television rehearsal is the rule and not the exception. Every play on Broadway has at least four weeks' rehearsal and often several more weeks of polishing during the out of town try-outs in cities like Philadelphia, Baltimore and Washington.

Successful acting in motion pictures hinges on the ability to seem perfectly at home in any dramatic situation or as any character. Although poise is an essential requirement for an actor, there is a distinct difference between stage presence and acting.

Probably the most natural of all actors are little children in their dress-up make believe playing. In this wonderful world of inhibited and uncomplicated enjoyment, we see the crystal clear imagination of a child at work in weaving patterns of behavior that are so guileless and so true.

As you observe children in their development, bit by bit you see them slowly lose their open-faced ability to lose themselves in make-believe; and the overtones of self-consciousness ob-

scure the open windows of the little child's mind.

You often hear a person say, "I could never be an actor. Just the sight of a camera makes me freeze up."

It would seem that from the point of the self-conscious period in an adolescent the adult personality is veneered with successive layers of inhibitions, one of which is the desire to never appear ridiculous, or show off. The idea of being observed for posterity by a camera must trigger an automatic resistance to such a recording. People sure do love to fool themselves. The fear that when the picture is developed they may not look the way they thought they should or would is probably the basis of it all.

As for the actor, he has become so accustomed to the shock of seeing himself as others see him that he goes on to make the best of what he has to work with.

In your next home movie production effort, whether it be taken of your children at play, the gathering of your family clan or a fictional story, do your best to put your actors at ease —

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either by catching them in an unguarded moment or through carefully rehearsing them — or both.

As an example of this, one of Hollywood's finest directors, Mr. Henry Koster, whose most recent picture is *The Robe*, has a very interesting technique.

He will rehearse a scene with the actors very carefully. Then when he feels satisfied that every bit of dramatic value has been realized, he will call for one final rehearsal with the camera. By pre-arrangement with his cameraman, and without the famous echoing of *quiet* down through the echelons of assistant directors, the camera will actually be rolling on the rehearsal. Many times a perfect "take" will result, for the tension which is generated in the actors by the mere knowledge that the cameras are rolling will be eliminated.

Being a clever psychologist, Mr. Koster will mix up his signals for calling for a take, first instructing his camera crew *not* to turn the cameras over — merely to go through the motions — and thus dissipate the tension of the first take without expending the film.

Make certain that *your* actors are at ease, and that they are going to be seen to their best advantage. See that they are in flattering surroundings, especially the ladies — and most especially your wife.

One of the cardinal rules of direc-

tion, from the actor's stand point, is that if you are actually trying to stage a scene, treat each point of direction as a confidential matter with the person involved. It gives the actor a sense of security *and* importance. Actors are just people, and even more so, they enjoy praise and welcome constructive criticism. Nothing, but nothing, is more destructive to an actor's performance than public criticism.

For your teen-age daughter or son, the ones who are going through that awkward period, there is a wonderful real life application of the motion picture which can benefit them immensely. The movie studio talent schools have found its use to be extremely successful in personality counseling and development. To show them their posture faults, the effect of the proper and improper use of their hands and feet, the effectiveness of a new hair style or a new dress, all of these and more are the methods by which new talent is developed for the movies. To be sure of yourself visually, you must *know* how you look and what you look like, not just over your shoulder in a mirror, but in *action*. Even old Dad might take a second look at the slouch in his walk.

Due to electronic problems in the televising of the motion picture, the several photographic restrictions which are necessarily imposed upon the producers could be utilized to good advantage by the home movie director in the preparation of his next epic.

These limitations have also set an interesting pattern which you can readily see when comparing recently produced TV films with the films of an older vintage, which make up the great bulk of television fare. After the comparison you will readily see why the production techniques were suggested.

The first suggestion, and the one which can be most helpful to the eight and sixteen millimeter photographer, is that you should keep your backgrounds as simple as possible. The "busier" the background becomes the more it will detract from the foreground and from the actors which you are attempting to feature. Then, too, you will often find a difference in exposure from the foreground to the background which will be difficult to compensate for. So give your actors a break — don't create visual competition for them.

The actual reason for this, electronically, is that through the use of the medium shot and the close up the fine detail of the picture is minimized and the televised image is more clearly received, even on the TV sets that are not tuned properly or are slightly out of adjustment.

These restrictions do not intend to do away with the long shot for tele

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ACTING ART

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vision use, but rather that the picture technique include only important detail. And this, in essence, is the best advice that can be given to anyone whose serious hobby is motion picture photography.

In the direction and photography of any type situation, fact or fiction, choose the feature of your scene or individual that is most in keeping with what you want to express and focus your attention upon it. Whether it be eyes or hands, a chair or a vase — use it or them as the signpost to your next scene. But keep it basic and simple.



Everyone . . . but everyone reads "Home Movies Scripts" . . . see pages 250, 256, 225.

VACATION TIPS

• Continued from Page 234

2. Choose the angle.
3. Focus.
4. Set the diaphragm.
5. Wind up and shoot.
6. Hold it steady.

Fast action requires greater speed than the conventional 16 frames. Switch to 24 and remember to compensate by opening the lens stop. Check the angle of movement and avoid the stright-across from-left-to-right kind of shot. This is from hunger and its the worst possible thing you can do.

Make sequences long enough, with plenty of insurance for later editing. Later on cut, cut and cut some more to make the film sing.

Before you leave town check the camera and see that everything is working properly. If not, your camera shop will fix it at a low price because he has your interest at heart. If you come back with poor shots because he failed to point out a loose lens mount or faulty shutter, then he is certainly going to sell less film — for a while at least. That's why your dealer is your best photo friend.

If you reach a spot where you sense a story, scrap your plans for the conventional shots and go to it. You might stumble on something which might be-

come part of an invaluable documentary later on. But most important of all — look, see, evaluate and shoot.

It is not true that the camera records all it sees.

The camera can record what you want it to record, and actually it is a third eye. Be original, change your point of view, and try for something different.

Just because Burton Holmes shot it a certain way, does not mean that his way is necessarily good. Matter of fact it would probably be just another photo cliché, so avoid the trite, the tripe and the commonplace. Experiment and see what happens.

Shoot at night, perhaps at 8 frames and maybe you can capture an effect never before possible for you. Shoot in the rain, shoot in fog, and see what wonderful effects you can get with a hazy sky, or even no sun at all. Sunless days have a quality all their own. They produce sequences which have all the subtle shadows and roundness difficult to achieve any other way. You might go a little blue on some shots under these conditions, but try it anyway and correct later on. A yellow correction filter might give you the effect you want.

The best sources warn against shooting before 10:00 a.m. or after 3:00. For conventional results this is of course very true — but as an experiment with light and color, shooting before 10:00 a.m. will produce some weird and wonderful effects.

Keep careful tab on your loading technique — spools that is. If the day is bright, load your camera under a blanket or somewhere away from brilliant light. Remember that so called 'shade' reflects much light and can strike the chrome on the camera and fog your film. And fog will destroy a goodly amount of footage if the cameraman is careless.

A perennial best seller — "50 Ideas for Vacation Films" has been printed and reprinted for lo these many years by Ver Halen Publication, 6327 Santa Monica Blvd., Hollywood 38, California. Price \$.50. This little booklet, often imitated but never successfully, has been a boon for many a movie maker. Send them a card and they will mail it by return.

WHERE TO GO

If you aren't going to see Aunt Emma or Uncle Gus this summer, why not cross the border and see Canada. Canadians looks like we do, talk like we do, see the same radio and TV programs and almost act like Americans. Readers in Seattle can try Vancouver; Montana readers perhaps would like to see Edmonton and Calgary, and those in Detroit could go down to Ottawa and Toronto. New Yorkers would of course visit Montreal and Quebec. Passports are not required and you can bring back \$500 worth of English

china which sells for a song. British leather goods, or real Irish linen. Food and lodging is cheap, and most entertainment is half the American cost. Americans are always welcome in Canada because they like us, they like the Yankee dollar, and are actually very friendly people.

How about Mexico? With the peso devaluated, American tourists get an even better bargain over there than previously. Take a trip to New Orleans and then down to Texas and over the border. Food and lodging is available in plenty and very low in price. Or try any of the following:

New Mexico — See the Kit Carson Memorial State Park which is located near Taos. *Oregon* — Mount Hood has a new skyway, and there's plenty of fishing on Lake Wallows. *Florida* — See the "Florida Aflame" folk drama presented every summer on Lake Wales. See the Everglades where tours are available. *Michigan* — The man who changed the face of America left a fabulous museum at Dearborn — well worth seing. *Arizona* — Desert plants and animal life are shown at the Desert Trailside Museum, located at Tucson Mountain Park. See Lake Mohave. *Montana* — General Custer and the Crow Indian collections are available for all to see, in this state. *Virginia* — See Woodlawn, and very historic edifices near Mt. Vernon. *Colorado* — Gunnison river district, a new center for skiing, hunting and fishing. *California* — Hollywood — Las Vegas (290 mi.) Fabulous drive along coast. See Laguna Beach, often called most beautiful seaside resort in the world.

For more details see your travel agent, then plan a vacation to the spot which interests you most of all. Plan your shooting and try to get something different.

A few hours of planning may make all the difference between ordinary movies and movies that sing.

JEROME CAPPI

• Continued from Page 245

first time in a new perspective. Students of history will see for the first time, a complete collection of valid proof that the events of the last two thousand years have left their traces in Rome and the world for all time.

Narrated by Raymond Burr and camera work by Mario Damicelli and Gabor Pogany. The score was written by Harry Zimmerman. The entire film produced and directed by Jerome Cappi.

But making the picture wasn't all beer and skittles, according to Cappi. The vast technical problems which had to be dealt with and overcome every

single day, were fantastic, said Cappi.

"I made a start and had to finish the job; I'd say that the lighting was the most difficult problem of all."

He added that the vast hallways and arches of St. Peters required an enormous amount of light.

"When we were filming the procession within St. Peters we used four cameras in order to make sure that we got the whole procession. In addition we used 42 arcs which required more than 15 generators to produce the juice."

He said that he had to shoot wide open and cut down the exposure to 20 f.p.s. That particular sequence flows smoothly into the story, and the average viewer would never guess the blood and tears that Cappi produced.

We asked Cappi about his problems with shooting the marble figures and other dead-white objects, and he said that he depended upon warm filters to prevent the sculpture from going white. He also mixed arcs with incandescents and this gave the statuary a faint yellowish tone which prevented the high-lights from washing out.

But he had other problems too. The paintings, many of which hung near large windows with much daylight streaming in, posed the question of whether to fill and use the daylight or else work at night. The final decision was to work at night and that's how he shot the paintings.

"Night work was fine, but by the time we got through we were shooting until three and four in the morning," said Cappi.

He used a Mitchell for all the interiors and a Camflex for hand-held shots and exteriors. His exposed film was rushed immediately to the U.S. and most of the time he didn't see the day's rushes until a month afterwards.



But despite this handicap, all went well.

"Only thing we had to reshoot was six sequences which were already in the magazine. We had finished in the Sistine Chapel when the camera fell over, cracking the magazine and fogging the film," he said.

"Another time, one of the carbons

fell out of a light and ignited the carpet; we were in the dog-house for a few days, but we had no accidents after that," he explained.

Cappi said this week that "Immortal City" will be issued in all languages very shortly, because, the film is all things to all men.

From the historical standpoint, it seems to us that the film points up and underlines the basic facts of history with pictorial proof. From the point of view of art, the actual paintings which most people never see, or at best the small reproductions, are projected upon the screen in all their subtle detail and color.

No one will deny the potent force of Christianity — and "Immortal City" stresses again and again, the sacrifices and courage of the early Christians and their tenacious belief that their ideals were worth the dying and the fighting.

Perhaps this is the beginning of something new in the history of the film. Just because "Immortal City" is not called a drama film, who is to say that the drama and suspense of the Christian story is not one of the world's greatest dramas? And there is drama too in the art and sculpture and painting, and even in the magnificent St. Peters, a structure never equalled in sheer beauty and dignity.

We asked Cappi about his plans for the future and he said that he is now working on a film which will trace the Renaissance movement in Italy. Unlike "Immortal City", this one will have a story, but the only reason for human actors is that the subtle effect of the Renaissance cannot be shown in any other way. Cappi added that he hopes to begin work on the picture this year, in Florence. Another venture to include the story of Marco Polo, will probably be filmed when the Renaissance picture is completed.

CANNES

• Continued from Page 249

native village where he was forced to join the army on his wedding night. This Russian is later taken prisoner by one of the Finns. One night the Russian hears the singing of his wife, coming from the enemy camp. She has become one of the soldiers. The soldier who captured the Russian encounters the girl in the forest, overcomes her, ravishes, and kills her. The Finn returns to the hidden camp, and the Russian prisoner learns the Finn has killed the girl. The Russian kills the Finn and escapes through the mine field. His ski tracks lead the others out of the mine field, leaving behind their dead companion, and the dead girl who was the partner in the strange love so

• See Next Page

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CANNES

• Continued from Page 259

strongly portrayed in this excellent film. The photos have a purity and atmosphere which is shockingly beautiful almost avant-garde. The acting is simple and sincere. The scenario is subtle and intelligent. This is certainly one of the finest films of the Festival.

The incident regarding *The Bread of Love* was supposedly touched off by a journalist who reported in the paper that the Russian delegation present at the Festival walked out of the showing of the film when someone in the movie spat on a portrait of Stalin. Everyone was surprised, including the Russians, who, rumor has it, were not even at the showing. The people at the Festival were surprised since no one noticed anyone desecrating Stalin's photo. Granted, there was a picture of Stalin on the wall when we saw the Russian soldiers enter the wedding party of the young Russian lover, and sad faces of the peasants as they saw their newly wed man put into the ranks, but that was all. The details never got onto the grapevine, but the over-all result was that this very fine film was withdrawn from the competition, no doubt to avoid any political difficulties.

When an Italian film selected for

the Festival didn't arrive in time from the laboratory, a substitute had to be made. The Italians offered *Bread, Love, and Fantasy* by Luigi Comencini and starring Victoria de Sica and Gina Lollobrigida. Since this film was entered as a substitute it was placed outside of the competition. It was perhaps the most pleasant of the Italian films shown, having a humorous atmosphere opposite to the usual depressing tone of most Italian neo-realist films. It has something of the same touch as de Sica's own film *Good Day Elephant* (with Sabu). *Bread, Love, and Fantasy* is essentially the story of a middle-aged chief of police (de Sica) searching for love in a southern Italian village. Though this film is rather long and commercial it has pleasant moments, and its element of lightheartedness make for good entertainment.

Perhaps the film shrouded in the most secrecy and hence the most talked of was *Closed Vision* (written and directed by Marc. O. and produced by Leon Vickman) which represents by means of the new technique of the double scenario, the thoughts of a man during a 60-minute stroll along the French Riviera. This Franco-American film was shown in a special class outside of the competition at the Festival

due to its great artistic interest, and was personally presented by Jean Cocteau, who spoke highly of this film and placed it on the same plane in our day as his film *Blood of a Poet* and Buñuel's *Andalusian Dog* was on in the early thirties. Before the Festival audience Cocteau spoke of how this film represents the beginning of a real avant-garde in our times. He spoke of the rebirth of artistic cycles and how this film fitted into this pattern. The film represents the first attempt to show thoughts, the mental world of a man, on both the screen and sound track for the duration of a feature length movie. The general reaction to this film was mixed, and hence good.

Cocteau explained that this film was something different. Since things that are new are not always immediately understood, the existence of groups of people for and against this film was only natural, was a good sign. *Closed Vision* was therefore not only one of the most discussed films shown at Cannes, it was, for the intelligent critics, a sign that something new was in the wind. The important critic, R. M. Arlaud wrote in the Festival paper, "In *Closed Vision* we have a real film where the relation between each photo and photo with sound are well calculated . . ." He continues. "It has been a long time since the proof has been given to us of the possibility of an avant-garde in our day."

This film was a shot in the arm for the Festival. Most of the films left the audience indifferent, or with the rather off-hand opinion that, 'it was good', or 'I don't like it', and that was all. *Closed Vision*, on the other hand, touched off long discussions and those at the Festival with some farsight realized that this film represented a new point of departure for the movies of the future.

The day after Cocteau's presentation of the French-speaking version of this film the English-speaking version was presented to the press in a special showing. This English-speaking version will be opened in New York soon. The group who made *Closed Vision* are now planning the production of an important commercial film in Technicolor and Cinemascope employing the same basic artistic technique showing the thoughts of a man.

This two-hour film will be for the normal commercial circuits, the large public, and will feature two Hollywood stars in the leading roles; the double scenario technique will here bring a shocking and violent story to the screen as never before in the history of the cinema. (For complete details on *Closed Vision* see the article by Hector Poirier in the November, 1953 issue of *Professional Cine Photographer*).

(To Be Concluded Next Month)

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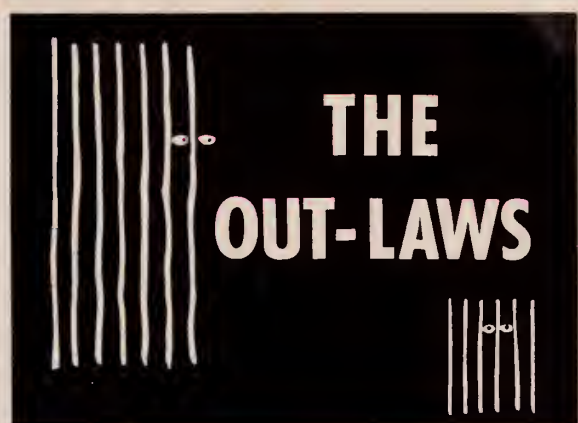
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21.	1898	SPANISH WAR FILMS	100	10.00	7.50	4.95
22.	1907	EARLY AIRMEN	180	14.00	9.50	5.95
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30.	1913	BEAR COUNTY	368	22.50	17.50	9.95
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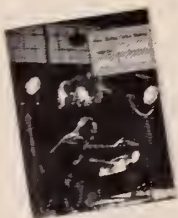
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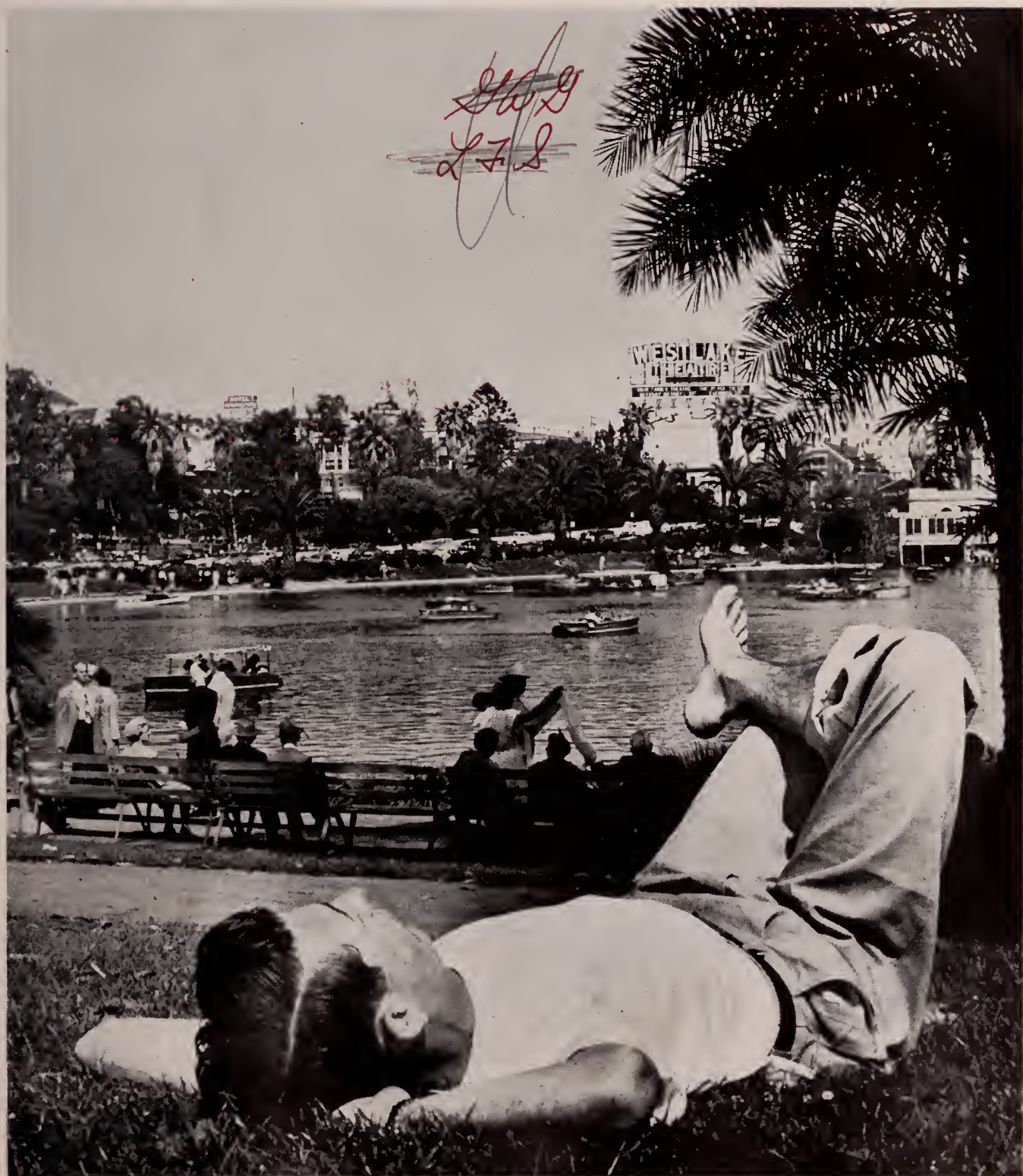
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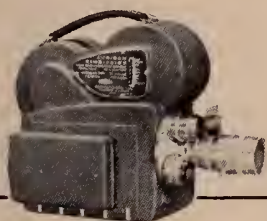
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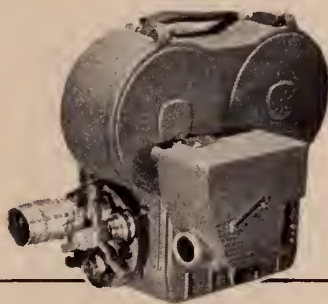
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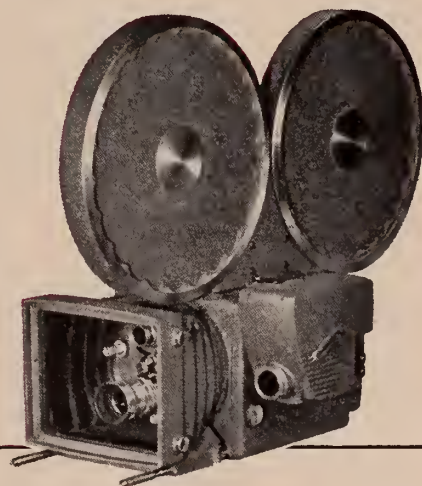
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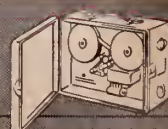
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The Oddest

Travel films have a habit of becoming just another vacation film. Keep this year's film out of that trap. Make it different. Help it be alive and interesting. How? One way is to shoot something different. Something which everyone would want to see. Here is one such idea.

Instead of showing the normal run-of-the-mill scenes, people walking down any street in any town, buildings which look exactly like the ones at home, hotels "where we slept", and endless miles of jumpy highway shot through jerky, dirty car windows, film the unusual places you see. There will be many on your vacation trip.

For example, last year we took a two week trip along California's high-



way 101. When ever we came to a "first", "one-of-a-kind", "largest" or "smallest" we took time out to film it. I put these together in a travel oddity film. The ordinary stuff was left out — I didn't even shoot it this year.

For example, here is a picture from one sequence I made. It is the world's smallest post office. It is operated by a really wonderful couple I'd never have met if I didn't stop to to make the films. George and Alice Fleegle operate a restaurant where you get the best barbecued ham — and operate the smallest post office at Wheeler Springs, California. Located near the Ojai Valley, just above Ventura, California; the place has been written up in Ripley's Believe-It-or-Not column.

The post office is a small 5'x6' building which serves but 30 people who drive from their ranches to get their mail at the post office. I made several sequences of myself and my family looking at the place then I persuaded Mr. Fleegle to come from behind the restaurant counter to pose for some scenes. I showed him working in his small building and handing mail to his ranchers. It was a very interesting sequence.

There are many such places through

MOVIE

out America. Ours is a great land full of many interesting firsts, small-ests and biggest. On our trip we covered the first mission in the state, at Santa Barbara, the first winery near Lodi, the first automobile road near Fresno and the first bridge, near San Francisco.

Films made at these spots don't have to be dead. Put yourselves in the scenes. Show your tour through your own eyes. Let your viewers share your enjoyment with you. This idea will give your next vacation film new continuity. It will add interest and best of all, it will give you a film which you can show to any one, without saying, "This is just something which we made to remind us of our trip". This film will be professional, and being professional it will be interesting to many people.

—Bob Carson,
Los Angeles.

* * *

Buddy, Got a Dime?

Ever wonder what happens to money. One minute you've got it, the next minute it belongs to some one else. From a bank, a lunch counter, a candy store or the grocery you get a handful of coins. You pass them along. Where do they go? What happens to them?

I recently completed a film using this as the theme. It was very simple. There was no attempt to "tell a story". I simply followed a dime through several owners. I tried to tell just a little bit about each one.

Perhaps the film could have gone Hollywood. It could have started with a rich guy and followed the money through many owners till it came back to him — when he was broke and begging for a dime, but it seemed corny to me. That's not life.

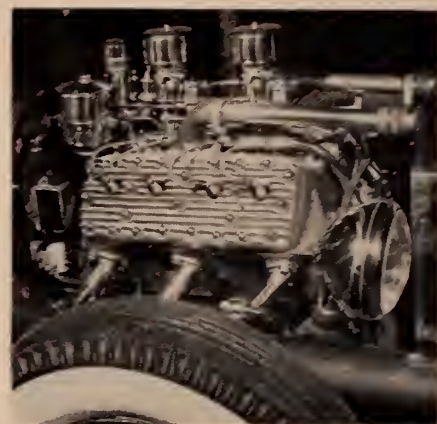
Instead, I started with new money, when it first came to the Federal Reserve Bank. I followed it on its ride to the local bank where it was counted, sorted and given to its first owner. The film wasn't elaborate. It tried to be simple and honest. A few people spent the money as fast as they got it: for a drink, a candy bar, a tip. Two saved it. One lost it.

We also tried to answer the question "what can you buy for a dime?", by showing what people bought with it: coffee, candy bars, cigars and an all night movie on skid row.

—Angie May,
Chicago.

Heads Up

Most Home Movie readers have not yet reached the status of professional cameraman, though many of us dream about the future. It could happen. Technique and experience are not the only factors which can sell a film. Ideas are important. There are many accounts which are interested in pur-



chasing films, not if the price is right, but if the idea is right.

A case in point is a film I recently completed for the Offenhauser Corporation of Los Angeles. They are one of the world's largest manufacturers of automotive speed equipment. Builders of the famous Offenhauser high compression head and manifolds, they wanted to tell a story to the average motorist but didn't quite know how to do it.

Many motorists have not heard of a "head" and those who have probably think of it in conjunction with hot rodding and red-hot speed. It was my plan to tell the general public about specialized automotive equipment and to show them what it could mean to them and their safety.

I built my idea around the phrase "heads up". It had two meanings in my film. First, it meant stay alert. Secondly, it referred to a piece of automotive equipment, the part in which the spark plugs fit. Beneath the head is the area where the fuel is turned into power. If the design of the head is poorly designed the car runs poorly. But, if the head is designed to give the car more power, (as the Offenhauser head is), it can prove to be a life saver in spots where a driver needs safe, dependable performance.

These two meanings for "heads up" go together. I proposed to build them

IDEAS

to the point where every car owner would say — "that means me".

Here's the way it works: Throughout the film I tried to play opposite scenes against each other. First I'd show a scene in which an average driver was placed in a situation where he had to think fast and act fast to stay alive. Then I'd show what could happen if his car was unable to keep pace with his thinking as well as trying to show how speed equipment could save his life.

Take a typical scene as an example: the driver is coming over the ridge of a hill. Suddenly there is a car illegally passing on a hill, on the wrong side. There is only a second to decide to take a chance on accelerating into the only opening at the side of the road. An ordinary car could never make it, we prove it on film, but a car with speed equipment, one with the Offenhauser head does make it, with a little to spare. Heads up has a double meaning. Keep alert and keep your car in top condition.

The company was pleased with my idea and gave me the go-ahead. When I'd completed my film they were proud to sponsor it, not only because it sold their product, but because it helped to promote safety. Because of my idea, not because of my experience I've sold a film. In a sense I'm now a professional cameraman. Sure, I can take pictures, light a scene and make an exposure, but I'd never have gotten my chance on my merits. It was my idea that sold, not me.

—Jim Evanston,
Salt Lake City.

* * *

The Weekend Boat

Boats, boating and marine scenes rank high on the list of summer-time films. The sky, cobalt blue with snow-white clouds, the deep blue sea and a trim white boat skimming through it can add up to enjoyable films in color or black and white.

If you are going on a boat trip, say a weekend cruise in a small sail boat or motor launch, give a lot of thought to the kind of pictures you can shoot.

You'll want to cover the usual ship board activities: morning swims, breakfast in the galley, coffee in steaming hot mugs, sun bathing on deck, furling the sails or steering at the helm, but though these things are fun and are important to a boat film, there is more.

Consider the possibility of taking

pictures of the ship you are on, in action. Show it skimming gracefully through the water, the white spray washing back along the gunwales and



the salt water breaking in lacy pattern in the salt air above the prow.

How can you get pictures such as these? It is easy enough. Most small craft carry a small dinghy along to make it easy to reach shore when there is no wharf nearby. Use the dinghy as your shooting platform. Any skipper worthy of his boat will maneuver his craft till the sun sets, just to get her trim lines on film.

When shooting these scenes switch to a longer-than-normal lens. It will give you a large image yet allow the skipper to keep his boat far enough away to avoid rocking your shooting platform with waves from the boat. You will be unwise to use a telephoto since these are extremely difficult to shoot hand-held. You will get best results with a lens which you can handle easily.

When you edit your long shot in the shipboard film you will notice it will pick up the color and atmosphere of your entire movie. A ship has a way of doing that.

—Eddie George,
New York.

* * *

The Mechanic

All of us take our cars for granted. When they run well we love them. When they balk we hate them and turn them over to a garage mechanic to fix them. When he brings them back we scream at the bill and hate the care even more.

A film with commercial television possibilities could be one which can show the amount of work a mechanic must go through to repair a car. It can be of interest to a lot of people

who know nothing about cars and it can be bought by the many local firms who sell automotive parts and who produce the equipment used in scientific mechanical repair. Prepare a script on the idea and try to get three or four of them to sponsor the production of such a film.

Have your story follow a mechanic through a typical repair job. Do not get technical. Don't go into the why's and wherefor's of automotive operation and diagnosis. That's not the story. Instead follow the tack that today, a garage man is a scientist, in a sense, performing scientific tests to locate trouble and to repair it.

The mechanic must know and use complicated equipment and expensive instruments to test the many parts of a car. Even something as simple as a broken wire has become a highly complicated investigation. Things are no longer simple and in the open as they were on the Old Model A. Wires are hidden in the body and under the frame. To test an electrical circuit you need everything but radar.

Show all the tests a mechanic goes through. Begin the moment Mrs. Jones brings her car into the garage, with the statement "it won't run right" to the time, four hours later, when she comes to pick it up.

Be sympathetic. Before your begin filming let the mechanic explain a little bit about the function of a car and



how the test equipment works. When you know what you want to shoot write a script then try using dramatic lighting and low angles to liven many of the otherwise "mechanical" scenes. Above all, stay away from closeups which show hands "doing something". The average viewer will not get the point, and what is more important, he won't care. Don't get mechanical. Let your story be the story of scientific testing and repair. That's today's mechanic.

—Robert Pile,
Cheyenne, Wyoming.



Heidelberg

NESTLED at the foot of Konigstuhl on the banks of the River Neckar lies the ancient university town of Heidelberg. Early indications show that fishermen settled at the foot of this mountain around 1100, under the protection of a fortress built on Konigstuhl. Through the years this fishing village grew into an important town and its importance was soon backed up by towers and ramparts.

In 1386, the foundation of the university was the most important de-

velopment contributing to the city's growth. As the years passed the fortress on the hill was transformed into a magnificent palace, and so today history stands side by side with contemporary life waiting to be called forth as silent actors for your film record of Heidelberg.

A general familiarization with the city before arrival will be necessary to facilitate your shooting, for though Heidelberg is small it is very easy to overlook many photographic treasures

that lie partly hidden in an unfamiliar location.

Your first requirement will be to find a place to stay. Here, a word about the hotel facilities is necessary. One of the few cities left in Germany that has not been bombed, Heidelberg is the USEUAR headquarters in Europe and 80% of the hotels have been requisitioned for use by the Army. *Reservations for a room must be made more than three months in advance. In summer, the tourist season, about*

four or five months is advisable. Should it be difficult to obtain a room in Heidelberg, your best choice would be near by in Mannheim.

Hotels still available for tourists. (In Deutschmarks and Dollars):

Roter Hahn:

First Class

Double, no bath, 20 Dm. (\$4.80)

Double, with bath, 22 Dm. (\$5.30)

Single, without, 10 Dm. (\$2.40)

Haarlass:

Double, no bath, 18 Dm. (\$4.50)

Double, with bath, 28 Dm. (\$6.75)

Single, without, 10 Dm. (\$2.40)

Breakfast, 2.80 Dm. (\$0.67)

Reichpost:

Double, no bath, 20 Dm. (\$4.80)

Double, with bath, 28 Dm. (\$6.75)

Single, without, 12 Dm. (\$2.90)

Single, with, 17 Dm. (\$4.10)

Breakfast, 2.80 Dm. (\$0.67)



YOUR MOVIES

By DOW GARLOCK

(Part IX)

recommended speed for Revere Sound Tape recording is $3\frac{3}{4}$ inches per second and 95% of the sound track was made on recorders of that tape speed. In many cases two, and sometimes three separate tracks were made of music, narration (or dialogue) and sound effects. These were ultimately combined on a composite master track through a mixer. In such a procedure it can be readily seen that, at $3\frac{3}{4}$ inch per second tape speed, we were taxing the re-recording capabilities of all the equipment in obtaining the final master track.

In dubbing the Master Track onto magnetic striped 16mm film we encountered only minor problems of synchrony adjustment since Revere Sound Tape at $3\frac{3}{4}$ inches per second establishes a projection speed of 18 F.P.S. which is the theoretical (silent) speed at which Bell Howell No. 202 projectors are set. But, when it came to dubbing from the Master Track to Revere Sound Tape our problems began to multiply.

Realizing that, in any dubbing procedure, the tape transport speed on both recorders MUST be identical if a duplicate with identical timing is to be obtained and also, realizing that the tape transport speed can vary somewhat between any two particular recorders, we first attempted to dub from one recorder to another and then back to the first. This procedure was based on the premise that any particular recorder would maintain a satisfactory constancy in speed and the timing relationship between the tracks dubbed and re-dubbed in such a manner would be theoretically identical regardless of any difference in the tape transport speed of the two recorders.

It was here that we discovered that the procedure of double dubbing on recorders with $3\frac{3}{4}$ inch per second tape transport from a master which itself was a composite of multiple dubbing

• See "MUSIC" on Page 293

DURING the past few months I have been asked about, and also have been involved in some recording and sound track problems that may have been of concern to many other readers of this series. To those who may have encountered these same problems in the past and to those who may encounter them in the future, I offer the following as, at least, one solution.

Last year a Movie Club to which I belong made a picture in competition with another local Club. This picture won the Inter Club contest and then went on to achieve considerable national (and International) success. Although the picture was filmed in 8mm the story was conceived and developed entirely as a sound picture. Narration was used in the main to carry the story with direct dialogue and sound effects here and there to point up an action or situation. Musical underscoring was used in about 90% of the picture.

As a result of the picture's success many requests were received for duplicate prints. Several duplicates were made including two 16mm prints with sound for national distribution. Duplicates of the picture were no problem since that was a matter for the laboratory but when it came to duplicating the sound track, that was another problem, and I might add, a big one. Since the unprecedented success of the picture was entirely unexpected, no plans or provisions had been made to cover the possibility that duplication of the sound track might, at some time, be necessary.

While the breakdown, frame count and initial sequencing was done with a Wilson Syncro-Meter, the final sound track was made on Revere Sound Tape for purpose of universal usage. The

Second Class

Goldene Rose:

Double, no bath, 18 Dm. (\$3.85)

Double, with bath, 20 Dm. (\$4.80)

Single, with, 12 Dm. (\$2.90)

Single, without, 10 Dm. (\$2.80)

Denner:

Only without baths,

Double, 16 Dm. (\$3.85)

Single, 8 Dm. (\$1.90)

Stiftsmule, and Palm Brau:

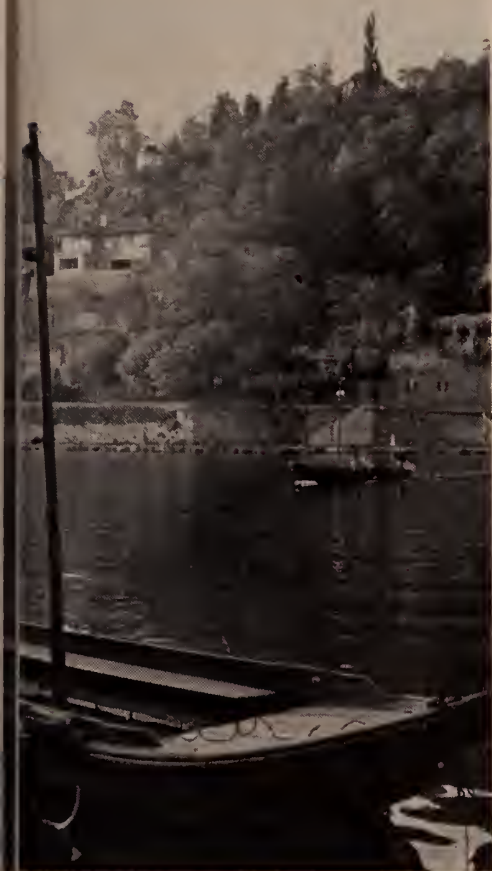
Mostly without baths,

Single, 6-7.50 Dm. (\$1.44-\$1.80)

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about 20 Dm. (\$4.80)

• See "HEIDELBERG" on Page 280



Splicing Tips

USE EMERY BOARD FOR STRONG SPLICES

Take a tip from the professionals who use emery boards as a scraper when making film splices. Emery boards, the kind your wife used in manicuring, are cut with scissors on an angle of about 45° and used to remove emulsion from the end of your movie film. The board is clipped after each splice providing a fresh



surface for each joint. The dime store or your wife's manicuring kit provides an inexpensive supply.

Hold the emery board flat against the film with the angle-cut end against the alignment guide and rub back and forth to remove emulsion. Take care not to remove too much film base. You will find the emery board makes a strong trouble-free splice and gives a wedge-shaped taper from the alignment guide to the end of the splice. This taper makes a splice that runs through the projector smoothly.

They made a SCHOOL MOVIE



On location at a Spanish mission, the cast of "We Step Into The Past" learns of the mission's role as the camera crew rechecks the distance for camera focus to make sure the first "take" will be

By JOE ARCHIBEQUE

The historical landmarks that tie Old San Diego to a romantic past have been caught in natural color in a motion picture produced, directed, acted and filmed by the pupils of Fremont Elementary School.

What's more, the students spurned offers of financial assistance and met the production cost by screening student-sponsored motion pictures at a nominal fee.

Sixth graders, taught by Joe Archibeque, sparked the motion picture project, said Charles Marshall, principal, adding:

"The end result will not only be the development of pupil appreciation of Old San Diego's historical background, but also a strengthening of community civic pride.

"Finally, there's another basic purpose to this activity, probably the most important of all. That's the stimulation it has provided to our instructional program.

"For instance, writing the pre-production letters and commentary for the film made interesting assignments for language and spelling. Figuring out the financing provided practical arithmetic problems."

"The picture was screened in history classes at other schools and will be available for adult groups, too.

In preparing production, the sixth graders wrote letters to enlist the support of community organizations and leaders connected with Old Town's historic sites.

Before going "on location," pupils of all classes studied such camera targets as Ramona's Marriage Place, Casa de Bandini, the old Whaley house, Casa de Pedrarena, the Old Town Plaza, the Serra Museum, and even California's first palm tree.

When shooting began, kindergartners, first graders and others were filmed visiting the famed sites.

But the whole thing took planning and had to begin somewhere. In this, the whole idea sprang from Joe Archibeque, long-time filmer in San Diego, California. Here is his story.

CHILDREN love movies! What youngster will not sit and watch a moving picture unfold before his eyes, lost in the story on the screen. Moreover, one suspects that what he sees in a film impresses him more deeply than that which is read in a book. Any child will jump at the chance to see a movie, but to help make a movie! Boy, that's an unbelievable adventure! However, the unbelievable can sometimes happen, and it did happen in our school.

Our school is located in such an area, rich in historical sites. Many regard this area as the place where American history had its true beginning. Our staff felt that in this direction lay our solution. What better approach than to foster civic pride and teach community responsibility by creating an awareness of our heritage? At the same time our pupils and their school might profit in the way of much needed recognition. But, once our pupils learned what their community had to offer, how could they let others know? The happy answer—

Why not a student-made movie!

It was decided that the sixth grade class would be the pilot group because of their maturity, but the entire school would be involved as fully as possible. The enthusiastic response from the pupils was wonderful. Who

• See "SCHOOL MOVIE" on Page 295

How to MAKE A TITLER

By BOB PERRY

Our problems of titling proved somewhat difference from most of the titlers that we had seen written up in "Home Movies" and in use by other people. We needed something where we could change titles instantly without stopping the camera. The reason for this was that we used a converted Auricon as you can see by the photograph, and in order to leave the sound track on for the mixing of the musical background to our titles we had to devise a means of getting around the switching of titles. This particular titler was very simple to make. Right now I'm sorry I painted it black because I doubt seriously if the details can be clearly seen. To begin with, of course, we ran a plumb line through the lens hole and set up our traveling trolley on the baseboard according to that alignment. This entailed making a very small platform with guide marks to hold the camera which might be seen. The main thing that we were interested in however, was the titling section. We found that with a normal one inch lens focused at 2 ft. or thereabouts we were able to cover an area 8x12 inches in size. So we promptly made a series of 4 slots out of auto-

mobile window channeling to hold 4 photographs as illustrated by number 9. We left enough room between these four channels so that our title letteres could be glued on top of the photographs and could be removed at will. It became very easy to pull out the titles one by one as we needed them. This gave us four titles which we found was sufficient for the beginning of any picture.

Section 8 of our photograph shows a ground glass that we use when we're shooting color titles with a picture background. You set up a small slide projector behind the titler projecting through the rear of the ground glass and the title letters are cemented to the front of the ground glass. This achieves the effect of having a color background. A 35mm transparency does very handsomely for this. However, here when we're mixing sound, we have to bridge the sound because we cannot change the lettering on the front glass while we have the projector behind it.

Occasionally when we wish to use the title backgrounds as supplied by "Home Movies" on the back of each issue, we have a small panel already

marked, shown as number 4. By just scotch taping the title to that we know from previous experience that we use the telephoto lens (3 inch lens) and leaving our camera in the same position or a specified mark which we have set up, we will photograph that particular title. Number 6 as shown in the photograph is a small Viewette Transparency Illuminator. This we use when we find we have to show a 4x5 transparency and pick it up on the movie camera for scroll titling. We run a scroll between the masonite and the Viewette Illuminator. It works very satisfactorily. However, our lettering is either printed or hand drawn on the cells. Number 2 is a horizontal flip-flop which hooks into two eyelets located on the front of the title stand. By dry mounting a picture on both sides, and laying out our titles on top of the photograph, we achieve flip-flop effect. We have this horizontal as shown by number 2 and vertical by number 3, except here we have to close the top of the titler.

Not shown in this picture but a recent addition to our titling group adapting this particular titler is a

• See "TITLER" on Page 291



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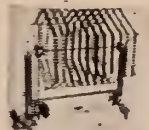
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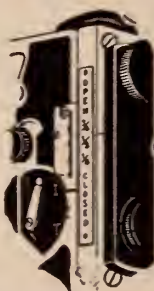


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VACATION SHOOTING

July -- August -- September

During the summer months, thousands of home movie makers are vacation-bound or perhaps searching for film lecture material. If you are among these fortunate travelers, why not plan your camera tours to take advantage of some of these special events and festivals that flourish during the coming months? Since some of the dates listed below are subject to change, it is wise before making your itinerary, to contact local Chambers of Commerce for further details.

JULY 1954

- Artist's Show**
Rackpart, Maine, July 18-Aug. 31
- All-States Picnic**
Ontario, Calif., July 5. (Mile-long table for visitors from 48 state.)
- Beauty Contest**
Mis Atlantic City Pageant, July 3
New Jersey, Miss Jersey Pageant, July 31
- Barnum Festival**
Bridgeport, Conn., July 1-5
- Buckaroo**
Mallalla, Oregon, July 3-5
- Central Adirondack Area Contest**
July to Sept. 15
- Costume Ball**
Pravincetown, Mass., July 23
- Croftmen's Show**
Camden, Maine, July 26-Aug. 7
- Chotaouqua**
Chataouqua Lake, N. Y., July 4-Aug. 23
- Cherry Festival**
North East, Penn., July 14-17
- Chief Joseph Days**
Joseph, Oregon, July 30-Aug. 1
- Dance Festivals**
University of Massachusetts, July 16
- Cape Cod Square Dances**
Hyannis, Mass., July 19
- Fireworks Displays**
Philadelphia and Lititz, Penn., July 4
- Fishing Contest**
Newport, Rhode Island, July-Oct. 31
- Horse Shows**
Madesta and San Pabla, Calif., July 4
Santa Barbara, Calif., July 13-18
- Hydrangea Festival**
Atlantic City, July 4-10
- Indian Pow-Wow**
Flagstaff, Arizona, July 2-4
- Indian Sun Dances**
Pacatella, Idaho, July 10-20 (religious ceremony)
- Liberty Fair**
Woodstock, N. Y., July 29, 30 (Minstrel show and auction)
- Miss Oregon Pageant**
Seaside, Oregon, July 16-18
- Miss Universe Contest**
Lang Beach, Calif., July 15-25
- Muskellunge Fishing Contest**
Jamestown, N. Y., July 1-Oct. 15

- Mountain Climbs**
Prava, Utah, July 16, 17
Hood River, Oregon, July 17, 18
- Novelty Races**
Hotel Skills Day, Atlantic City, July 19
- The Old Homes Garden Tours**
Camden, Maine, July 15
Jamestown, R. I., July 24
- Old Home Week**
Weatherly, Pa., July 3-5
Punxsutawney, Pa., July 5-10
- Operetta Series**
Seattle, July 9-Aug. 27
- Oregon Trail Days**
Gering, Nebraska, July 15, 16
- Outdoor Art Show**
Straudsborg, Pa., July 16, 17
- Peach Festival**
Clarksville, Ark., July 15, 16
- People's Regatta** (Schuylkill River)
Boat races near Philadelphia, July 4
- Pioneer Days**
Salt Lake City, July 21-25
- Play Festival** One act plays,
Brattleboro, Vt., July 9, 10
- Religious Festival**
Feast of Our Lady of Mt. Carmel,
Hamamton, New Jersey, July 16
- Rodeo**
Santa Fe, New Mexico, July 8-11
- Roller Skating**
Amateur Chaimpions, Denever, Cal.,
July 25-Aug. 1
- Rug-Hooking Bee**
Starrawton, Mass., July 22
- Saiplone Soaring Contests**
Elmira, N. Y., July 3-5
- Semone Nautico** Sailing races
Santa Barbara, Calif., July 3-5
- Ski Jumping**
Lake Placid, N. Y., July 4
- Soaring Championship**
Elsinore, Calif., July 27-Aug. 5
- Garden Tours**
Santa Barbara, Fridays, July-Sept.
- Stote Croft Fair**
Carlisle, Penn., July 29-Aug. 1
- Swimming Meet**
Atlantic City, July 26
- Symphony Concerts**
Red Rock Theatre, Denver, July 20-30
- Wild West Shows**
Cheyenne, Wyoming, July 26-31
- CANADIAN EVENTS**
- Empire and Commonwealth Athletic Games**
Vancouver, B. C., July 30-Aug. 7
- Highland Games**
Antijouch, N. S., July 14
- Lobster Festival**
Shediac, N. B., July 13-17
- Pilgrimage**
Ste. Anne de Beaupre, Quebec, July 26
- Fairs** Saskatchewan, Canada
Yarktan, July 12-14
Melfart, July 15-17
Lloydminster, July 19-24
Saskatoon, July 19-24
Regina, July 26-31

Next Month: August Events and Locations.

CLUB VIEWS

The place is flooded with letters about the Home Movies Script contest. **Yes it is open to anyone;** clubs or individuals and there is no entry fee. Simply shoot a film — 8mm or 16mm based on any script contained in the new Home Movies Script book. One prize only — First — for the best film each month; **\$25.00 in movie equipment.**

First awards will be announced next month. Simply mail film to Home Movies, 6327 Santa Monica Blvd., Hollywood 38, Calif., including return postage. If no postage is included, films will be mailed express collect — and all will be returned in ten days.

The New York Eight, New York, reports that Joe Hollywood screened his Bermuda film at their last meeting. Francis Sinclair ex-president of the Brooklyn Cine Club presented an interesting lecture, using a unique gadget for remote operation of a tape recorder. Sinclair included many hints on music selection for movies. . . . **Washington State Movie Council** held their summer meeting in Yakima recently. Purpose: to bring together all clubs of the state to solve common problems and a better understanding of movie making. The group, to date includes the following clubs: Seattle, Longview, Tacoma, Yakima, Everett, Olympia, Mason County, Lower Valley Club, Wenatchee, and the Portland Amateur Movie Club of that city. Next meeting will be in Tacoma — September this year. Write Robt. F. Calligan, 1533 23rd Ave., Longview, Washington.

The Victorian Movie Makers, (Australia) are very active according to their own publication just received. A selection of prize-winning films made by members of the club were shown recently. A film on the Royal Tour, filmed by Mr. and Mrs. W. J. Hamilton was shown June 2nd at Nicholas Hall in Victoria. Oddly enough they charge admission and get it too; four shillings, (about 72c per head). Fred Voss writes that the 1955 president of the **Michigan Council of Amateur Movie Clubs is W. Normon Kemp.** He was elected at the annual convention at Niles on May 15th. Others elected were Earl Morton (Muskegon), Fred Yoss (Jackson), Gertrude DeKlein (Grand Rapids), and Elmer La Pointe (Niles). Council is composed of seven movie clubs in the western part of Michigan. Yoss says that the 1955 convention will be held at Jackson.

Seattle Movie Club held their last meeting June 8th when the following films were shown: "Vacation 1946" by Frank Keifner (1946?), "Give and Take" 8mm club picture 1947, "Sneaky Preview" by Mr. Delauranti, a 16mm film, and "Switzerland" by Anchor Jensen, 16mm.

Scores of club notices cross our desks every month. Most clubs confine their major activities to the winter months and dissolve altogether during the summer. Somehow or other we can't see why this should be a rule. Matter of fact the opposite should be the case. While it is true that many club members are grinding away in Yosemite, Canada, Montana or Mexico, there are still many stay-at-homes who do not want to cut short their heart-warming activities at the camera club. **Why not then, have summer sessions, perhaps with a limited membership?** Since the bulk of all motion picture shooting occurs during the summer, is it not a good idea to continue instead of cancelling all meetings? This way members who

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HO. 3651

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5625 Hollywood Blvd.

SAN FRANCISCO

Brooks Cameras
56 Kearney Street

LOUISIANA

NEW ORLEANS

Delta Visual Service, Inc.
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MARYLAND

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Lewy Studios
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NEW YORK CITY

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need instruction and encouragement could get the needed information and thus improve their technique quite rapidly with a minimum of frustration.

We crossed the country from Illinois to California a few weeks ago and found that movies are pushing still cameras right out of the picture. It was 8mm and 16mm wherever we drove, with the ultimate in amateur movies when we saw an eleven-year-old shooting a monument in Utah. Asked about his exposure we were told rather seriously that he was shooting at f4.5, with kodachrome, because the sun was completely obscured, **and because he would rather shoot without the benefit of the sun, "because I get nicer movies that**

woy" . . . out of the mouths of babes . . . He's right, too. We talked to a tourist in Cheyenne, Wyoming, who had a yellow "G" filter on his camera — that's the dark yellow filter for cloud effects with panchromatic black and white film. He was shooting a bed of yellow blossoms and made very careful exposure readings from all angles. Unable to control ourselves any longer we asked why all this bother for a mere bed of flowers. He said that his footage was being made to match some other sequence that he had, and that this was exactly the right shade to enable him to splice into his other footage. Only trouble with him was that he was using


• See Page 292



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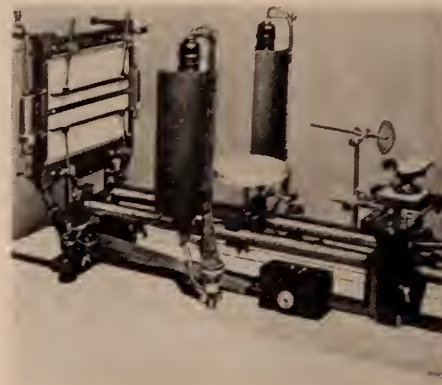
with earphones which can be used when recording is made. Manufacturer claims that this is the only system which allows recording at *actual time of exposure*. Price is modest and the manufacturer extends a money-back guarantee. \$182.50 complete, at the above address.

Special Effects Titler

Titler and Special Effects Kit for producing the widest range of titles, trick films, cartoons and animation has been announced by S.O.S. Cinema Supply Corp. Known as the TG it takes most types of movie cameras. Horizontal and vertical operation is possible, with a table adjustable north, east, south, west. Front and rear illumination is provided.

Designed for 16mm and 35mm professional use, the TG Titler comes complete with the following accessories: Title card frame with platens; distance scale for correct setting of camera lens; climbing title device; running title device with roller; turntable for rotating small objects and optical axis attachment.

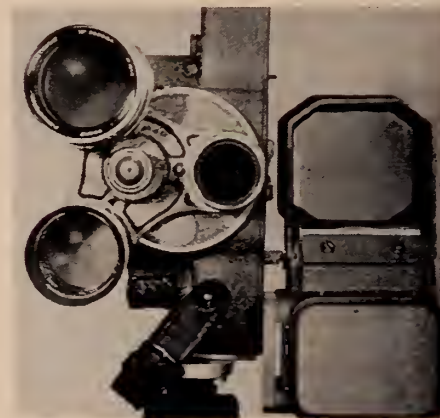
Three models are available. the TG-II with a title board 5 1/8" x 7 1/8", TG-III with a title board 7 1/8" x 9 1/2"



and the TG-IV with the same title board but of heavier construction. This has a built-in spindle crank and hand wheel for zoom and adjustment purposes, while a counter-balance has been added to facilitate vertical operation. These versatile Titlers are small enough for table use as the largest measures 40"x15"x12" and weighs only 40 pounds. The price range is from \$159.50 to \$295.00.

Versatile Turret & Finder

The cameraman who likes to switch rapidly from closeups to extreme close-ups will find the Spider Turret for the Bell & Howell 70-DL camera the answer to a long-felt need. The new turret permits an unlimited variety of lens combinations. Any three lenses from 0.7 to 6 inches in focal length may be used without optical or mechanical interference. For example,



an 0.7 inch, 4 inch and 6 inch lens may be mounted simultaneously.

The sportsman shooting hunting scenes or the cameraman who wants to bring distant objects up close, will find added versatility in the new equipment.

Another accessory, which may be used separately or in combination with the Spider Turret, is the Sports Finder. Originally developed by Bell &

• See Page 289



Photos by Charles L. Wilson, APSA, ARPS

Get the SOUND

when you get

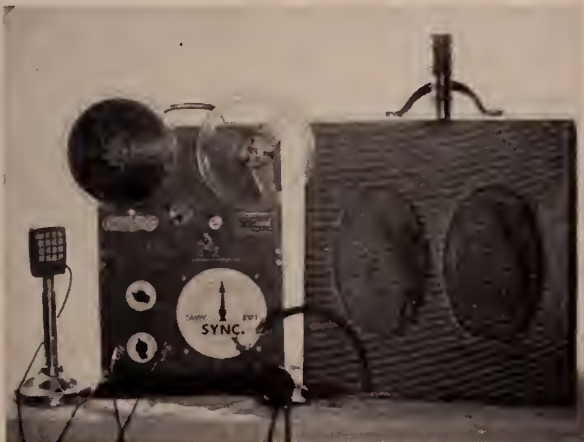
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HEIDELBERG

• Continued from Page 273

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Since the city is small and everything is within walking distance, we feel you will find a general discussion of the more important points of interest more useful than a step by step tour. Much of the enjoyment of seeing Heidelberg comes from walking through the narrow streets, seeing the old houses with their ornate decorations or watching the school children in their colorful clothes singing as they march to school.

The most dominating feature of Heidelberg is its castle. Resting high on Konigstuhl and overlooking the city and the Neckar River, this early 14th century fortification and palace will provide you with the better part of one day's shooting. Reached by walking up the very steep and narrow Schlossberg or, more easily, by the cable car from the Cornmarket, the view going up to the castle is one you will long remember.

Spreading out below you is the city of Heidelberg, with its many crooked rooftops, church spires and smoking chimneys. If you would like to add a professional touch to your movies here is your chance to duplicate a Hollywood boom shot by shooting from the cable car as it rises above the city. Speeding up your frame speed to faster than normal will help to smooth out the roughness of the ride as you ascend.

You will enter the castle ground by an old iron gate. To the right of the gate a small building houses a replica of the castle as it once stood. Further down the path, on the left, is the Elizabeth Gate. This small gate supposedly was constructed overnight as a gift to Elizabeth, wife of Frederick V. It is adorned with realistic carvings of leaves. A few steps beyond the Elizabeth Gate is the main entrance to the castle. Approaching the gate you will see above it the two tower giants. These knightly figures once stood beside the coat of arms over the gate. Legend says that the coat was of silver, and of great value. The shield is gone today and the statues stand alone. From the bridge that once spanned a moat you will see the ruins of the tower destroyed by the French. Your best views of this tower will come later as you leave the castle and roam through the gardens.

On the right, from the bridge is a good view of the west side of the castle, nicely framed by trees in such a way that it doesn't look like a ruin.

The part of the structure you are in now is the earlier part of the castle and is therefore more fortress-like. Inside the court, and over the bridge, is the palatial buildings of the castle. Straight ahead and on the right are the German Renaissance buildings constructed by Otto Heinrich and Friedrich IV. These red stone buildings with their white statues offer beautiful color sequences when framed by the green trees and the fountain in the court and backed with the clear blue sky. You may even add a Polar-Screen to increase the color intensity of the sky. The large fountain on the right will add motion to an otherwise static, though beautiful picture. Moving around the court you will see many other compositions of these buildings, some of which are in ruins. Close-ups of the figures on the Friedrich IV building can be used as linking shots to tie together your pictorial story of the castle.

Most of these men figured in its history. The mythological figures on the Otto Heinrich building will provide an unusual opportunity for a collection of "stock shots" for fill-ins on future movies. The theme of the statues on this building is the heavenly and earthly virtues of the seven planets. These figures are all shot from the courtyard and in most cases a long lens will be necessary. Early afternoon is the best time for all around shooting here. However, since the statues on one building face South, and on the other West, early afternoon is a compromise because when the light is best for the figures on one building the other is flatly lighted.

After satisfying yourself with the courtyard, walk through the passageway leading North to the Alton Balcony. From here you will get a pleasing view of the city and the Neckar River. In the afternoon this scene will be backlighted and the sun glancing off the tile roofs and church steeples will offer you a story-book picture. Be sure to compensate for this light in exposing and you might find that a soft focus attachment and a wide aperture on the lens will further enhance this view. Your diffusion disc will be quite useful in picturing the quaintness of old Heidelberg.

There is a guided tour through the interior of the castle, and since there is a one mark fee (24c) this is the only way you can get inside. The Hall of Mirrors, however, is the only place where the light is strong enough to permit shooting. Fortunately, this is one of the most colorful and unusual rooms in the palace. Of general interest is the old 50,000 gallon cask in the wine cellar that was actually used at one time. Be sure to pull the pendulum of the jester's clock next to the huge barrel. We can't dis-

close the secret of the clock.

The trip through the palace and the ruins of the inner courts will only take about 30 minutes. At the end of the tour you will have your picture taken with the group in front of the Friedrich building. You might want to add this scene, including the photographer to your movies of the castle.

Moving out through the same gate you entered, turn to the left and start your stroll through the gardens.

One of the first views is of the split tower we mentioned earlier. From the walk you can picture the tower, with its open side, showing the great thickness of the walls, arrangement of the rooms and the ruins lying at the base in the moat. Walking a few steps brings you to the Schloss Park Casino. Inside this restaurant is a picture of the gardens as they were originally conceived. Although the general arrangement still exists, the gardens, somewhat like the castle, are in ruins. Nevertheless, you will have no trouble finding many beautiful compositional scenes throughout your walk. Especially when backlit, the overhanging trees, park benches and strolling young couple will add a romantic note to your story.

A trip through the gardens will complete your story on the castle and your day in Heidelberg.

Another afternoon should be spent along the Philosophers Way. This famous walk extends along the hill on the opposite side of the Neckar River. For ease in approach as well as for convenient shooting, later in the afternoon, you would best start the walk at the West end from Bergstrasse. The incline to the lane is rather steep, but once you have reached the Philosophers Lane, the going is level. This is a favorite Sunday afternoon strolling lane for the population of the city, for from it you will have exceptional views of the castle, the old city and the Neckar River. Best views are had from the terrace of the Bismarck Tower, Lieselotte Stone, and the Holderlin Memorial. The walk presents an ever-changing outlook of the valley below and with the aid of a long lens you will be able to capture some unusual angles of the building in Heidelberg across the river.

The East end of Philosophers Lane brings you to Hirschgasse. Coming down the hill you pass the Hirschgasse Inn where the students of old held their duels. At the base of the hill to the West of where Hirschgasse joins Ziegelhauser Landstrasse is the Scheffel House, the restaurant made famous by the play "Old Heidelberg" and the operetta "The Student Prince". This hotel-restaurant is still in operation and contains a collection of souvenirs of von Scheffel; Meyer-Foer-

ster, the authors; and members of the original cast.

A little farther West, visible from the Scheffel House, is the Karl Theodor Bridge. A few yards West of this bridge you come into one of the more popular views of the Heidelberg castle. With the afternoon sun lighting the castle and the bridge in the foreground you will get an historic picture showing the city seated at the base of the Konigstuhl protected by the castle. An interesting point worth mentioning at this time, while you are looking at the scene, is that the bridge, the castle and the Holy Ghost church you see to the right of the bridge are all built of the same stone. From the Philosopher's Way you were able to get a picture showing these three elements together.

The towers at the opposite end of the bridge, on the Heidelberg side, once served as the gate to this bridge. Today they will add one more historic sequence to your movies of Heidelberg. In the afternoon, the towers are best pictured from Steingasse looking out toward the bridge. Crossing the bridge, one block farther one, at the end of Steingasse, you will find the Holy Ghost church. It is practically impossible to get any kind of shot from the front because the width of the street in front of it is narrow and confined. Even the views from the rear are hampered by the church's architecture which presents a large bulky mass of stone that blocks out part of the tower, leaving the only good view of the church (its tower) to be taken from the upper windows of one of the buildings in the vicinity or the ones already mentioned from the Philosopher's Way. Inside you will find the painted and carved keystones of the roof still in their original state. The church also has some very old and colorful book-stalls and fruit-stands grouped along its wall facing Haupt Strasse. These stalls, because of their location on Haupt Strasse, are better as a morning shot.

Across from the stalls is the famous Zum Ritter House. Now used as a hotel and restaurant, this building was formerly called "The House of the Knight St. George". It is richly adorned in strict German Renaissance style and has three types of columns decorating the front facade, Doric, Ionic and Corinthian. The late afternoon sun will bring out the detail on these columns in their best relief, by its cross-lighting. It will be necessary to shoot from directly head-on up the narrow Steingasse.

To the rear of the church is the Market place, at its photographic best during market-time and at noon. In the center, the fountain and the statue of Hercules can be another addition to

• See "HEIDELBERG" on Page 289

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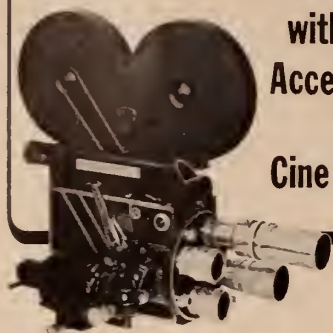


ERY NINETEEN MINUTES" See Page 285

At left, John Austad; right, Augie May

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"CASANOVA'S BIG NIGHT"

PARAMOUNT (Technicolor)

Cast: Bob Hope, Joan Fontaine, Audrey Dalton, Basil Rathbone, Hugh Marlow, Vincent Price and Lan Chaney.

Staff and Crew: Producer, Paul Jones. Director, Norman McLeod. Unit Production Manager, Roy Burns. First Assistant Director, Mickey Moore. Director of Photography, Lionel Lindon. Dialogue Director, Len Hendry. Assistant Directors, Henry Brill, Cliff Reid, Ralph Axness. Women's Costume Designer, Edith Head. Men's Costume Designer, Yvonne Wood. Technical Advisor, Hilda Grenier.

"Casanova's Big Night" is the first Hope film since February, 1953. This is too bad since the film serves as only mediocre entertainment for the movie going public but it does prove very interesting to those interested in movie making techniques.

One of the most beautiful and lavish sets of recent years, the studio built an authentic, full-scale replica of a Venice canal for key sequences in the comedy.

Perhaps the first time Hollywood has reproduced a canal of this type, it contained 365,000 gallons of water and was more than 400 feet long. The canal covered two city blocks at the



rear of the studio. The canal's diameter ranged from 30 to 80 feet with a stone bridge crossing it at its narrowest point. Sixteen separate buildings lined both sides of the canal, all of them accurate replicas of homes and shops of the mid-18th century period. The unusual canal set joined the private dock of a huge Italian palace, another of the many huge sets used in the picture.

The canal started in the sound stage and was extended out into the open. This posed quite a problem since the camera traveled with Hope on his gondola from the sound stage (artificially lighted) to the outdoor set. This major problem was cleared by building a framework over the entire

canal set and then covering it with black fabric to keep the sunlight out.

The set was so large that one side of it had to be lighted at a time. Even this required all the studio's lighting facilities. The reason for the need for so much light was to have a greater depth of field so the buildings and extras would be in sharp focus as well as Hope.

Studio technicians sprayed gunite for the foundation of the canal and also installed a modern drainage system so the canal could be emptied easily after the film was completed.

Since the canal was only three feet deep the water had to be colored to give it more of a depth effect. The color also helped to give the scene more color tones. This also presented another problem to keep the color the same from one day's shooting to the next.

The scene on the canal took a week to shoot and one morning to the horrible surprise to the camera crew the water was a bluish black. Someone had thrown some black paint into the canal. This slowed up production for several hours. The canal had to be drained and refilled. Adding just enough blue coloring to the water to match the original blue dye was quite an undertaking.

In the scene where Hope is traveling down the canal to Venice the camera had to travel with him and his gondola. Normally the camera is on a dolly but it was impossible to use it in three feet of water.

One of the U. S. Navy's rubber life rafts of World War II saved the day for cinematographer, Lindon. However, several times the raft made unscheduled appearances in the scene which required many retakes.

The heavy Technicolor Camera was discarded for the canal scene. The single strip camera was used employing the Eastman color negative. The lighter camera was tied down to the raft which was manipulated with wires. This plan flopped since the raft and camera were not steady enough. So the grips were called on to wear rubber hip boots and steady the raft and move the camera along with the gondola.

The editing for the picture is a well done job except for one scene. Hope is at the bottom of a staircase and his lady love throws a bunch of roses at him. First she grabs the roses from the vase and throws them . . . a cut to a closeup of Hope . . . repeat shot of girl with roses just leaving her

• See "PRO'S" on Page 290

Augie May and John Austad Independent Producers

By HENRY PROVVISOR

Augie May is a 35-year-old cameraman living in Chicago where he is a working newsman. He started in photography in 1937 with the Winnipeg Free Press as the youngest full time newscameraman in Canada. After that he moved on to Chicago where he continued his work with the Chicago Tribune. He says that movie-making has always had a great fascination for him, but claims that his activities with still photography was the more practical approach, in terms of livelihood. Sound recording is another hobby which he began in 1937 — fact is, he has merged both motion pictures and sound, and today has equipment worth many thousands of dollars in his studio. He has added equipment gradually, building it himself, and right now he has an eight channel, 2 position console, two Presto disc recorders, doubles for play-back equipment, plus two additional play-back tables. In addition he owns two tape recorders, a myriad of plug-in amplifiers and other electronic aids for sound. In the editing department he uses a soundreader for both magnetic and optical tracks, synchronizer, viewers and splicers. Cameras include a Bolex 16 with motor and Zoomar lens, Auricon Cine Voice, dollies and of course the usual conglomeration of lights, cables and stands.

His partner, Johnny Austad whom he met five years ago, is also a staffer on the Tribune. Austad is an excellent technician in all phases of photography and his background includes newspaper photography on several Southern papers and a few in Florida. Both May and Austad have the same approach to motion pictures and feel that

a background in still photography experience is mandatory before embarking in the motion picture business.

And this makes sense. For example, Augie May made journalistic history for the Chicago Tribune when he perfected a rapid-processing technique for color film, which enable the Tribune to scoop the world with color news pictures. May has won many photo awards and photography is his most consuming interest. Austad is no slouch either; he too has won many awards and covered everything from deep sea fishing to gangland killings.

This brings us to the point of the whole story. That an understanding of all the things which happen to a photo negative, or a movie negative, is absolutely essential if the cameraman is going to make good movies. The cine photographer must understand light and how to use it; he must know angles and be able to chose the best camera positions with no hesitation; he must understand his equipment and know exactly what it can do. Technique must be automatic.

The film "Every Nineteen Minutes", made by May and Austad for the Citizens Traffic Safety Board in Chicago, illustrates this very clearly. The picture starts in a hurry and moves along vividly. The cutting is superb and the continuity smooth as silk. The individual shots sing out, one after the other to make one of the finest safety films we have ever seen. The film is good because May and Austad knew what they were doing; but it wasn't like falling off a log.

Here is their story.

WHEN the Chicago Citizens Traffic Board approached May and Austad to make a safety film for them, they stipulated that they were on a short budget and that the picture was to be confined to no less than five minutes and no more than ten; it was to be brief, interesting, instructive. Purpose: to show that someone is killed in Chicago every nineteen minutes and that this figure could be cut down with safe driving.

"Our budget didn't include cash for wrecked autos or paying hospital bills", said May, "and it certainly didn't include anything for hiring stunt drivers so we used all the free

help we could get and watched expenses with the eye of a falcon."

He said that the final idea for the script was roughed out first and after many revisions a final script was written. The story was worked around an average family man, normal in all respects, when on foot, but a veritable fiend when driving his car. He was mild-mannered, loved his family, and was proud of his home.

"The locale was established in the opening scene with an overhead view of the Wrigley Building and the Tribune Tower on Michigan Avenue, and then a superimposed shot of the main title was used at the same time. This served the double purpose of titling the film and letting the viewer know exactly where the picture was shot," said May.

He added that several scenes of Chi-

• See "INDEPENDENT PRODUCERS" Page 297



Augie May in his studio workshop editing the master positive print into A and B rolls in preparation for printing the dupe negative for "Every Nineteen Minutes". (Left)



Augie May, left, and John Austad, independent producers with some of their equipment. A 16mm Bolex with zoom lens and an Auricon Cine Voice. At bottom, stills from the safety film "Every Nineteen Minutes".



The Cine Camera and How It Works

By JULIUS SMITH

A survey of 16mm professional cameras has already appeared in Pro Cine Photographer, and the point was made that no one camera can do all photographic jobs. Although all are well designed some operate better than others because salient features have been built into them. A discussion of the functions of the 16mm camera should aid the new producer in choosing the equipment which can work best for him and his clients.

MOST equipment available today for 16mm production seems to fall into three specific types:

1. The simple 16mm camera with three speeds and a good fixed focus lens.

2. The semi-professional type having a variety of speeds, turret for three lenses and perhaps a variable shutter.

3. The professional 16mm camera which can equal, (for all practical purposes) anything the 35mm camera can do.

The basic machine which operates the camera, is of course the camera motor, and the shutter. These two components will produce a series of still pictures, with constant exposure and at regular intervals, as dictated by the speed dial. The frames may be exposed at 16, 24, 32, or 64 frames per second, or even with a greater variety of speeds if a variable shutter is available in the camera.

1. The Simple 16mm Camera

The essential mechanism in this camera is similar to its big brother, the professional 35 mm. The film is drawn from a supply spool at a constant speed by passing it over a combined feed and take-up sprocket. After passing through the gate it is fed, at a constant speed, to the take-up spool, by passing under this sprocket wheel. Guide rollers are mounted above and below the sprocket so that the film is held in contact with the sprocket teeth, and these rollers are usually mounted on supporting arms which enable them to be moved away from the sprocket when the film is loaded into the camera. The film is held flat at the plane of exposure by passing it through a gate. The portion of the gate nearest the lens is fixed, while the other is spring loaded so that it may be moved clear of the gate channel so that the film can be threaded into the camera.

Two apertures are formed in the fixed portion of the gate. One is

symmetrical about the axis of the lens system, and is of the required size equal to the picture dimension. The second aperture is below the first, and is so positioned that the nose of the claw lever may pass through the gate to engage with the film perforations. The claw lever is controlled to move in such a path that it will engage with the film perforations, move the film downwards by a distance equal to the height of one frame, and then disengage from the film to return once more to the top of its path to begin the operation all over again.

A rotating disc shutter is geared to the claw mechanism so that it will only pass light from the lens to the film during that part of each cycle when the film is not moving in the gate.

The movement of the film can be condensed into four parts: 1. pull film down. 2. stop. 3. register. 4. pull down. But this movement is one of the most critical in the camera and can mean the difference between success and failure if not operating exactly right. Since this cycle must be repeated 24 times per second, (at 24 frames per second) and since the magnification on the screen may be as much as 250 to 500 times, it follows that the slightest variation in the film plans can produce unusable footage. Therefore it follows again, that the film movement must be exceedingly precise.

Although many inexpensive 16mm cameras are made, they cannot be expected to have the precise components found in professional equipment and therefore cannot be relied upon to produce top flight results. These cameras are made for week-end shooting and were never intended to be used for professional use.

2. The Semi-Professional Camera

This type of camera is used for professional production but the producer may find that the basic unit, as purchased is merely the beginning of a long series of ad-ons or extra equipment that must be procured after the camera is acquired. Most 16mm cameras in this category will have a wide range of speeds; a turret head to accommodate three lenses and a variable shutter. (If the camera does not have a variable shutter, this can be installed

at a nominal charge by Tullio Pelligrini, 1545 Lombard St., San Francisco, California. Price \$120 to \$150.)

The variable shutter is an invaluable control which is a must if semi-professional results are to be obtained. While it is built in with the Kodak Cine Special, the price of this camera is much higher than the standard camera in this category. The Cine Special is a fine piece of equipment and has been used for many years professionally.

It is essential to remember that the time of exposure is controlled by the shutter speed. Normal camera shutters have an aperture of 170 degrees, and assuming an operating speed of 16 frames per second, this will produce an exposure of approximately 1/32nd of a second. Say that the camera is operated at a speed of only 8 frames per second. Then the exposure will increase to 1/16th second. And in the same vein, if the speed is increased to 32 frames per second, then the exposure is reduced to 1/64th second.

Another advantage of choosing a camera with a variable shutter, or installing the shutter is that scenes which would normally be over or under exposed when using a simple camera, may, with this unit, produce usable footage. Say that no image can be obtained, even with a very fast lens, at its greatest opening. With the variable shutter the camera can be reduced in speed and thus the exposure time increased in order to get a correct exposure.

All cameras in the semi-professional class were made to operate with spring motors. However, electric motors can be adapted, where power is available. On location, 110 volt motors can be operated by batteries such as the radio "B" batteries of the heavy duty type. Six volt and 12 volt electric motors are also in common use and these are powered by auto batteries.

The standard of accuracy in 35mm has been set by Bell and Howell and Mitchell. Both cameras produced by these manufacturers use pilot pins to position the film and in this way hold the film steady while it is being exposed. Bell and Howell make fine 16mm equipment, and of course, Mitchell produces the ultimate in 16mm cameras at a terrific price. Prices on Mitchell equipment is so high that it cannot be considered by the independent producer unless he is very firmly established and can pay for such precision. (In Hollywood fine cameras can be rented for the short shooting time required and in this way the producer can avail himself of the best equipment at nominal cost.)

3. The Professional 16mm Camera

This category will include the

• See "CINE CAMERA" on Page 291

THE fact that most normal human beings get a kick out of eavesdropping, whether they are prone to admit or not, accounts for much of the success for television's most unpredictable program — "Candid Camera".

"Candid Camera," seen each Saturday evening at 7:00 P. M., over KHJ-TV in Los Angeles, is a completely unrehearsed program of secretly filmed scenes from real life. Allen Funt, the man who has become known as "America's Most Famous Eavedrops per," maneuvers unsuspecting people into all kinds of real life situations. What the people do and say is filmed by hidden cameras, and the edited

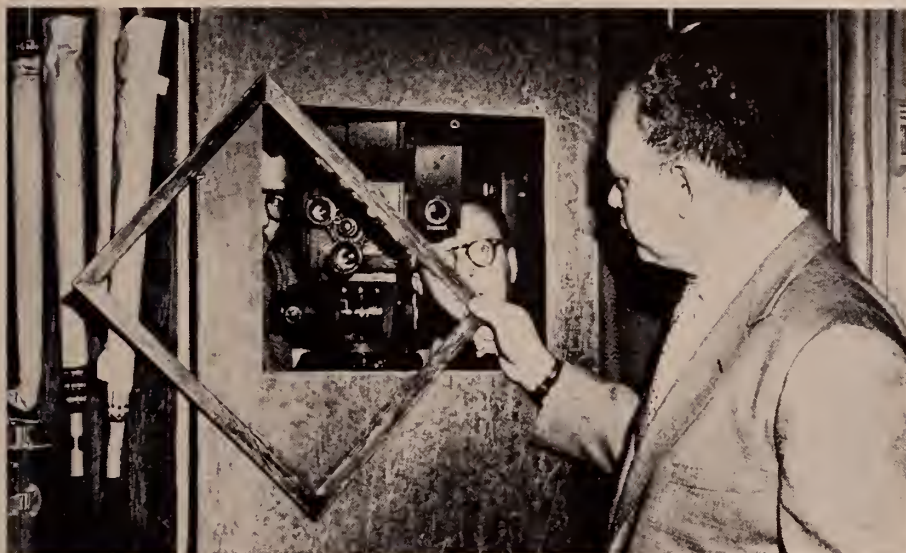
posing as a tax collector, taking a taxpayer's money and then handing the funds over to an "assistant" with instructions to go and bet it on the races. The spontaneous reaction of everyday people to situations like these, and hundreds of others, make up the human comedies seen on each telecast.

The real laughs of "Candid Camera" derive not so much from situations Funt thinks up, but from the honest and unpremeditated reactions of average individuals to the out-of-the-average happenings.

Of the "classics" which have spread Funt's fame by word-of-mouth from

Candid Camera *public peeper*

By **BILL BARRON**
KHJ-TV, Los Angeles



Allan A. Funt, producer of "Candid Camera" showing one of the unique hiding places he is forced to use during filming of his TV show.

scenes become part of the unpredictable half hour which makes up the show.

Funt, who developed his candid recording techniques for radio some seven years ago, and later adapted it with even greater success to television, has been hailed as the creator of a new dimension in show business. It's all based on the premise that people caught in the act of being themselves are better performers than the best actors in the world.

Typical situations to be seen in Funt's newest "Candid Camera" series will find Funt, appearing as a clerk in a cleaning store, telling a customer that they lost his new suit — when Funt is wearing the customer's suit himself. Another "Candid Camera" sequence will find Funt, this time

one TV viewer to another, these are typical:

One telecast found Funt getting himself arrested in a small town. When questioned by the local policeman he calmly explains that he's a bomb salesman. Funt then talks himself out of a trip to the jug, after the arrival of highway police, by pointing out that he meant that he was an aerosol bomb salesman.

Millions of viewers rocked with laughter at the reactions of a locksmith called in by Funt to remove the shackle which fastens his secretary to her desk. Funt explains apologetically that he's lost the key and — less apologetically — that the secretary has been spending entirely too much time away from her desk.

• See "CANDID CAMERA" on Page 293



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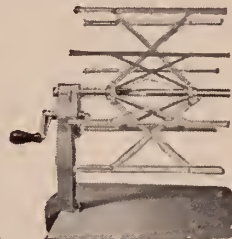


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The CANNES FESTIVAL

By LEON VICKMAN
Home Movies Paris Correspondent

(Conclusion)

National Trends

To sum up the Cannes Festival a brief look will be taken at the over-all national tendencies as shown by the Festival entries.

Germany, in presenting *When You Are Near Me* (also starring Maria Schell) showed a certain amount of progress. This film is only slightly above average, *The Last Bridge* (Austria), directed by a German, is a significant achievement, and one can no doubt look forward to a rebirth of the German as well as Austrian cinema.

Brazil presented two features, *Naked Amazon*, and *The Song of The Sea*. The first was an interesting travelogue-documentary but, aside from some extraordinary shots of animals, was only average. The second film may be dismissed as a poor attempt at something between neo-realism and romanticism. Neither lives up to the classic proportions of the Brazilian film about a group of bandits, *O Cangaceiro*, which showed in Paris last year, and signaled a new direction in Brazilian films.

Egypt has made progress, as shown by *The Blazing Sun*, but in her attempt to imitate Hollywood she has still a long way to go. India may also be grouped under this criticism. *Pamposh: Lotus Flower*, was somewhat more typically Indian but its theatrical acting and immature direction was most disturbing. *Two Hectares of Ground* was India's best, but left much to be desired.

Spain presented a good picture, a bad one, and an average picture. The bad is *The Adventurer from Seville*. The good is *Anything Is Possible in Granada*, starring none other than Merle Oberon, who speaks Spanish extremely well. She plays an American businesswoman who wants to buy some uranium-rich land from a handsome Spaniard, who falls in love with her, and the two find a treasure and live happily ever . . . This rather pleasant fantasy is somewhat in the same tone as *Welcome Mr. Marshal*, an amusing Spanish film presented last year in Cannes. The average film was *Comicos*, the story of theater actors struggling for success. The photography framing was especially interesting. Spain seems to be developing her film industry.

The United States was leading in screen size and quantity with two feature Cinemascope films, *Under The Twelve Mile Reef*, and *The Knights of*

The Round Table, but no one doubted that these selections lacked in quality. *Little Boy Lost* with Bing Crosby made a reasonable impression on those so inclined, and of course there was the very good *From Here to Eternity*.

Needless to say, these selections can lead to no conclusions about the American cinema. Our readers can best make their own conclusions. The general opinion prevailing at Cannes was that if something was not done to give Cinemascope film a little artistic quality they would most certainly drive the movie-going public back to their television sets.

As mentioned, the three selections for France were of secondary and lower quality compared with the Franco-English film *Monsieur Ripois*. The French cinema is not as bad off as the Cannes selection might lead one to believe. *Touchez Pas Au Grisbi* is a great film of the year not in the Festival. One of the dangers to the French cinema is the competition of the Italian production, which is freer from red tape than the French. Also the French businessmen heading most film enterprises have certain strange ideas of what the public likes, and hence put out some rather poor films; more movies are needed like Clouzot's *Salary of Fear*, Grand Prize Winner for France at the Festival last year.

England's entry of *Monsieur Ripois* and *The Pleasure Garden* shows that the English spirit of fun and pleasantness still continues in their films, usually good. A feature film at the Festival about homesteaders in Nova Scotia, *The Kidnappers*, is a delightful J. Arthur Rank production directed by Philip Leacock which features two little boys with natural ability for the screen. Though this film is not a masterpiece, it is well done and will no doubt show in the United States. It was received by the Festival as a charming experience, rather long and trite, but charming all the same.

Greece showed a feature film *Awakening of Sunday*, which seemed to be an imitation of French and Italian cinema and a relation to Rene Clair's *The Million*. The only thing of interest in this film is the feminine lead, Elli Lambetti, a delightful girl with a high voice and charming mannerisms.

Hungary's *Petite Sou* was long and dull, and indicates that the iron curtain countries are dragged down by

their obligation to put indirect propaganda into their films, a detrimental requirement.

Italy continues its post-war neo-realism with *Love, Bread, and Fantasy*, and *The Chronicle of Poor Lovers*, and goes into an imitation of Hollywood with *The Fantastic Carrousel*, but still represents perhaps the strongest production in Europe, which has, and no doubt will produce fine films along with ordinary and poor ones.

Japan triumphed with *Jigokumon*, but its other two entries, *Love Letter* and *Destiny of Women* attracted less interest. Nevertheless, Japanese films gained greatly in prestige during the Festival, and there is the near certainty that from now on some great films can be expected from Japan.

Mexico presented three films which were disappointing to most people. The awaited film was *The Child and The Fog*, with Dolores Del Rio, and photography by Gabriel Figueroa. Though the photos were good, nothing of the excellence of *Los Olvidados* was reached in this film, surely because the scenario was poor and the director was Gavaldon and not Bunuel.

Fandango Circus presented by Norway was coldly received by the Festival, since it was a rather trite melodrama which moved slowly and uncertainly. Of interest is the feminine star, Liselil Larsen.

Poland's, *The Five of Barska Street* was of genuine interest apart from the propaganda included therein. There is general agreement that Aleksander Ford is very important as a director.

Aside from *The Grand Adventure* which featured some good photography, and the excellent film *The Bread of Love*, Sweden presented a fairly well-made documentary, *Fighter Pilot*, which showed Swedish jet planes in action. Sweden continues to be a producer of sincere and good motion pictures.

Czechoslovakia has been proud of Pojar's directing of the puppet films such as *One More Drink*, but in the feature film, *Komedianti*, one strongly feels the film crew was not free to express itself in telling the story of the misfortunes of a small wandering circus group.

Russia's *Scander Beg* has been discussed. Their over-classic dance film of feature length, *Stars of the Ballet Russe* proved to be a disappointment, since it was bad cinema and not exceptional as dance. A cartoon called *Trip to The Moon* is a simple bit of science fiction with no propaganda, but with nothing out of the ordinary either. It is evident that present-day Russian films are tied down to political requirements and tradition to say the least.

The Union of South Africa presented a short subject called *Wild Life*

Sanctuary, which was interesting in that it was shot on 16mm with a zoomar lens and almost entirely from an automobile, since the animals in the park where the film was shot can only be approached in a car, which must keep to the road. The zoomar lens gave the feeling of track shots which were made by simply adjusting the lens and not leaving the car.

Is Cannes Representative?

Evidently national trends should not be predicted solely on the basis of what was shown in Cannes. Certainly each nation should attempt next year to send the most representative and well-made films possible.

In conclusion, can we say Cannes 1954 was a success? Depending on what point of view one takes, the answer may be yes or no. Aside from any personal opinions, the Cannes Festival may be said to be an ambitious project that must continue to offer an international rendezvous to film people, as well as a central place to show and discuss films of international interest.

It is hoped that the 'commercial' will not continue to get the best of the artistic element, and also that the Festival's local administration is completely changed so that the machinery will move better than it did this year.

Politics, both domestic and international, will always have to be accounted for, but an intelligent administration at the Festival, 1955, can most certainly balance art, commerce, politics, and work it out so that the cinema really profits at its own Festival.

SHOPPING

• Continued from Page 278

Howell for the A-6 35mm Air Force camera, this giant reticle finder with 1, 2, 3 and 4 inch fields clearly marked, permits the photographer to see the action outside the "taking area" as well as that covered by the lens in use.

Because of the size of the finder you can follow the fastest action with both eyes open.

Both accessories, the company claims, are "firsts" for a standard 16mm movie camera; both are available for immediate shipment. The accessories may also be installed on 70 cameras in the field.

Prices are \$85 for the Spider turret and \$125 for the Sports Finder installed, with an order for a new Bell & Howell 70-DL camera. Installing the equipment on 70 cameras now in the field costs \$95 for the Spider turret and \$125 for the Sports Finder. Both are factory installations.

HEIDELBERG

• Continued from Page 281

those statues photographed at the castle.

About one block East along Haupt Strasse is the Corn Market Square, from which a fine long-shot of the castle can be had with the Baroque Period statue of the Madonna in the foreground.

At noon the castle will be back-lit and be a dark outline on the hill but in the morning its North side will be lit and it will stand out better against the dark foliage which surrounds it.

Now would be a good time to stop for a bit of refreshment, because a few minutes walk East on Haupt Strasse is the Red Ox Inn. This is perhaps the best known restaurant in Heidelberg. It is one of the famous student inns and inside you will see the penknife-initialed tables, the old decorated beer steins, and the fading portraits left there by students of past years. On the outside, is the sculptured stone head of the Red Ox and in the afternoon there are many long shadows cast near it which will make for some unusual compositions.

After a pause at the Red Ox, a walk East on Haupt Strasse brings you in view of the Karlstor, one of the city's old gates. This red stone arch is one of the remains of the 14th century fortifications that protected Heidelberg when it was still a fishing village. Immediately to the left of this gate are the locks which join the two water levels of the Neckar. A few minutes wait will be repaid by scenes of boats being guided from one level to the other through these locks. A story sequence can be made made of a boat approaching the lock, the gates closing, the water rushing in, and then the boat passing directly beneath your camera as it leaves the waterway. If this is filmed in the late afternoon, crossing the bridge will give you a beautifully backlit shot of the boat as it continues down the river with the city in the background. This is one point where you must be careful to avoid any lens flare.

Following the river along Neckarstaden toward Marstallstrasse you will have many views of the Philosopher's Way and will see the block-long Marstall building. In former times this was a stable (Mare's Stall) and was converted into a mess hall for students. Its outside resembles an old fortress wall with towers at each end.

West from Marstall is the dock and the small ferry boat that shuttles back and forth across the river.

Dining in Heidelberg can be a distinct pleasure. There are restaurants made famous by visiting celebrities, restaurants famed for their historic or nostalgic backgrounds and others

that have been in the same family ownership for over a century.

A few of the restaurants worth visiting are: Weinstube, Burgfreiheit, Burgfrieden, Zum Ritter, Scheffelhaus, Konigstuhl (reached by car or cable-car), and the Rote Ochsen (Red Ox).

Meals are moderate in price, many starting at 3 Dm. (75c), others range from 8 Dm. (\$1.90) to 12 Dm. (about \$3.00).

Besides the other points of interest already mentioned, Heidelberg has its annual flower festival. Usually held about the second week in August, it consists of a parade though the city with flower-covered floats. During this time the castle is completely bedecked with flowers, and there is an impressive fireworks display. The Feast of Corpus Christi is the time of another procession through the city, while the anniversary of the fraternities brings out the students in their narrow white knee-pants and their multi-colored coats. You should not miss one of the Shakesperian plays produced nightly in the castle courtyard at this time. Be sure and take photographic advantage of the strolling troubadours who serenade under the balconies and in the courtyards of the city.

One half hour's ride from Heidelberg by the No. 11 tram, leaving Bismarck Square every 20 minutes, is the Schwetzingen castle and gardens. This is one of the smallest castles with one of the largest gardens in Germany. This Baroque castle is still intact and its grounds offer fountains and pools, white swans gliding on quiet lakes, rustic bridges, and a Mohammedan masque. The gardens are divided into two parts: the French, with its geometrically planned lawns; and the English, with its irregular and asymmetrical paths and wooded lanes.

Two towns in the near vicinity of Heidelberg worth an afternoon visit are Neckarsteinach and Hirschhorn. These two ancient little villages each have their own castle on a hill overlooking the town and the river. The castle at Hirschhorn is in ruins and presents an expansive view of the countryside and the Neckar winding through the hills into the distance. Many of the houses still lean out over the narrow cobblestone streets, and careful exposure will be necessary on many into which the sun does not reach.

From the moment you enter Neckarsteinach you will be either walking up hill or down. In the center of town are markings on the walls of one of the buildings indicating the levels reached by the numerous floods that have entered the village. One of them can be seen which dates from before the 16th century which gives an idea

• See "HEIDELBERG" on Page 290

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HEIDELBERG

• Continued from Page 289

of the city's history.

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(Next month: "Venice")

HOLLYWOOD PROS

• Continued from Page 284

hand. The action on the second cut to the girl should have had more of an advanced action cut.

Good comedies are based on a rapid pace. Most period films travel at a much slower pace and seem to bog down in lavish costumes and sets. This is the reason a period comedy film is so difficult to make. "Casanova's Big Night" is a typical film that does slow down its comedy routines by its period costuming and setting.

* * *

"RED GARTERS"

PARAMOUNT (Technicolor)

Cast: Rosemary Clooney, Guy Mitchell, Jack Corson, Pat Crowley, Joanne Gilbert, Gene Barry, and Coss Doly.

Staff and Crew: Producer, Pot Duggan. Director, George Marshall. Unit Production Manager, Harry Caplan. First Assistant Director, John Caanan. Unit Art Director, Roland Anderson. Supervising Art Director, Hal Pereira. Film Editor, Arthur Schmidt. Dialogue Director, Frances Dawson. Cinematographer, Arthur Arling. Technicolor Consultant, Richard Mueller. Sound, Gene Merritt. Musical Advisor, Troy Sanders. Dance Director, Nick Costyle. Costumes, Edith Head and Yvonne Wood.

"Red Garters" is a must see for every serious movie minded movie maker whether he be professional or amateur. The script for "Red Garters" was accomplished literally by boiling down thousands of legends, historical reports, lusty novels and western films. Therefore, when you see the film there will be many incidents subtly and cleverly presented that you can associate with other western productions. "Red Garters" is presented in a new stylized technique that will create a brand new form of movie entertainment.

All the sets are painted in a flat white and constructed in a typical "flat" that is used in so many ballet productions. The costuming was also handled in a novel way by having the principals dressed in mostly white trimmed in the certain color that dramatized their particular mood and character. The extras were dressed in vivid colors with very little white. In this way, there was a great contrast between the two which gives almost an abstract design to the scene.

"Red Garters" is clever from the

very first foot of film to the very last! The titles are outstanding and are symbolic of the films good natured take off on Westerns. This is done by showing the legitimate Paramount trade mark — the mountain circumscribed in stars. The entire trade mark fades out leaving the stars on the screen. They start spinning. All the stars except four spin off the screen. The four stars move to the bottom of the screen and stop but are still spinning. There is a slow lap dissolve over the stars and where they are located emerges four lanterns on a stage. The camera dollies back and twelve chorus girls in red tights and red garters appear and sing the chorus of "Red Garters". As they finish the musical number they remove their red garters and throw them



in the air. The camera pans up following the garters and as they fall they spell out "Red Garters".

The technique of filming the title involved shooting the garters in place spelling out the title and having the camera upside down. Then the garters were flipped off the card. By reversing the ends of the film when projecting gives the effect that the garters fall into the prescribed place.

The wardrobe for both men and women as well as the chorus and atmosphere costumes, were all created by Academy Award winner Edith Head. This is quite a feat since most pictures have two designers, one for the women and the other for the men's wardrobe.

Edith Head worked with Yvonne Wood in creating the same color and texture in the men's costume. The villain, as portrayed by Gene Barry, is dressed in black. The hero, played by Guy Mitchell, is dressed in mostly white accented with colorful warm shades of tan and green. This same costume technique is employed for every member of the cast.

The sets were designed to facilitate panoramic filming with an uninterrupted tempo from each individual locale. This did away for the need of fades and lap-dissolves.

The idea was conceived by the pic-

ture's producer, Dan Duggan. He worked the idea out with supervising art director Hal Pereira and together they designed the entire production.

A noticeable feature is the striking and dramatic use of color. No scenic backdrop sets are used. Instead, as in the manner of the ancient Greek Theater, the actors play out their scenes against the suggested outline of sets and sky backgrounds.

For instance, the opening scene with Rosemary Clooney, who plays a saloon singer with a heart of gold in the 1880's, and Jack Carson, big boss of the early California town of Paradise Lost, looks like this:

The entire background and the desert sand are a burnished yellow-orange. In the foreground is the cemetery with gray tombstones on a hill close by a hangman's tree — a huge gray trunk. Nearby is a grove of all-gray trees with leaves of silver. Parked not far away is a red, horse-drawn fire engine.

With foreground standing out against the solid-colored backdrops placed some distance to the rear, you definitely get a three dimension effect.

The sets are functional, held to essentials, but traditional and there is no cluttering up of the scene with a multitude of props. The entire production gives a clean "well scrubbed" effect which makes the picture a very refreshing film to view.

TITLER

• Continued from Page 275

round can; I believe it's number 11, put out by large syrup companies. It's 10" high and 8" in diameter. This we used for our rotary titles and is lots of fun. Another coat hanger soldered through the center of this can works in the same eyelets that our horizontal flip-flops number 2 works.

We also found a square can, 8x10, which made some very interesting movie titles. This too fits through the same eyelets that our horizontal flip-flop number 2 fits in. For "zooms" we run the camera forward and backward on a greased slide. I don't know whether the detail is clear enough to see, but it looks like nothing more than a tongue and groove section except that the tongue would be 4" wide and the groove, naturally, would be 4" wide by about an inch in depth and it is really "slick". When we are shooting any sound narration behind our titles which we do in the way of music, we feed it directly into the camera, because of the noise of the slide being picked up.

This titler was whipped up in a few hours and has proved very successful. I'm a little bit disappointed that it

isn't a little bit more complicated because I've seen some tremendously complicated rigs all designed to do all sorts of things and this seems to have many and versatile uses and provides us with no end of entertainment in dreaming up new and different titles. The only thing that cost any money at all was the window channels from the local hardware store, that's automobile window channels, and I can't remember what they cost but we used four lengths of about 36". The rest of it was stuff we had around the studio. A piece of 1255 board, a half dozen pieces of masonite cut to 9x11, glass we take out of frames, coat hangers can be found in any home or studio. About the only thing we bought was the set of letters which proved very satisfactory. One of the most beautiful that we've seen with this is to take and buy from Woolworth's a package of children's multi-colored pads of drawing paper. They usually have about 20 or 30 shades for 79c; they all run around 11x14 in size. By dry mounting these or pasting them on these masonite panels then putting our letters over them. Lighting this with one single spot light which casts a nice shadow (we usually place it to the right) . . . we get the most brilliant colors in our titles . . . they really stand out.

—Robt. L. Perry,
New London, Conn.

CINE CAMERA

• Continued from Page 286

Mitchell 16, which, as we stated before is out of the class of the producer to whom this article is directed.

The Bell & Howell Specialist is an expansion of the Filmo 70-D camera. It has a fixed lens turret, a 204 degree shutter and constant pressure movement without pilot pins. Will use spring or electric motor drive and can accommodate 100, 200 or 400 foot magazines. Camera is non-silenced, but suitable blimps are obtainable. Has a Mitchell type rack-over direct focusing system, with a small image finder having parallex adjustment. The speed range is from 8 to 64 frames per second.

The Kodak Cine Special has been used successfully by professionals for a long time, with fine results. Has a two lens turret, 170 degree variable shutter built in, constant pressure movement without pilot pins. Has a spring drive which will expose 38 feet at one winding; 10 foot built in magazine, 200 foot external magazine, and is available with electric motor drive. The camera is non-silenced but blimps are available. Focusing is through the

• See Next Page

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lens, via a prism which clears itself when camera begins operation.

The Auricon Pro is a self-blipped camera fitted with a 115 volt single phase synchronous motor drive and 200 foot magazines. Has constant pressure movement, without pilot pins and a 175 degree shutter. This camera has had phenomenal sales record and is regarded with awe by its many owners. It is a rugged, dependable camera and has been used for many assignments for which it has never been designed — yet it has always done a fine job.

Clete Roberts in shooting his "World Report" has taken this camera and subjected it to the most vicious treatment, but the equipment has never faltered, he claims. Another version of this is the single system model fitted with a galvanometer for producing unilateral variable area track.

The Bolex camera is a Swiss product manufactured for the amateur but adopted by some professionals. It is a well built machine and has a three lens turret and a 190 degree shutter. Has a constant pressure movement without pilot pins. Spring drive with 18 foot capacity per winding. Speed, 8 to 64 frames per second Will take 100 foot daylight loading spools. The camera is non-silenced and has direct focusing through the lens, prior to shooting.

* * *

Next month — Equipment.

CLUB VIEWS

Continued from Page 277

kodachrome. Would like to see the expression on his face when he sees his films. All this is rather surprising to us when it is considered that Kodak, Ansco and others provide beautifully clear instructions with every roll of film. The marvel of the whole trip was the wonderful face of America, and the ingenious movie-makers who were shooting everything, for a variety of reasons. We saw one who was photographing rock formations in Wyoming — another who was making a sequence of an old house in Iowa, reputed to be an old underground railway used during the war between the states. In Illinois we met one cameraman who was shooting traffic patterns. He was a surly individual and wouldn't tell us why he was doing this... probably a communist... In Salt Lake City we saw another movie-maker shooting sweeping panoramas of the city from the surrounding hills. Oddly enough this was late at night... and we hope that he got what he wanted. Happiest of all was the group we met in a small town in Arizona. The man said he was an insurance salesman on vacation with his family, and he handled his camera like a box camera. In other words, there was no foolishness about angles, exposure, or continuity. He shot what he wanted according to the book and that was that. He said that he followed the instruction book and that was the limit of his interest. He wanted movies and he didn't want to read pages of stuff... all he wanted was pictures. We checked his exposure and it was exactly right, even one sequence where he had posed his family, partially in the shadow of a small building. Maybe he had something... All in all we saw more cameras than we had ever seen before, used by a greater variety of people in all kinds of places... and this is a good indication of how motion pictures have taken over so completely in the last ten years. And it's only right, too... J.R.



"Sure I feel silly, but the instruction book says you gotta use a tripod at all times."

CANDID CAMERA

• Continued from 287

Allen Funt has taken on a thousand part-time jobs to set the scene for these various escapades. He can make believe that he's a boothblack one day or a dentist the next. He's posed as a genius, dolt, or even a madman — and gotten away with it. Still and all, Funt has never been an actor. In order to get people off-guard for the roles, he must be an ordinary, everyday kind of man. That's Funt to a T. "I look like Joe Blow," he says, and "I don't have to strain to sound like him, either."

When the forty-year-old star of the secretly filmed "Candid Camera" series was discharged from the Army, he developed an idea he used with great success at Army Camps. He had set up a "gripe booth" at Camp Gruber, where soldiers could unburden their gripes into a microphone when no one was around. Their voices were transcribed by a wire recorder and later played back at a camp show. The results were so funny, Funt decided to improve on the technique. The result was the famous, "Candid Microphone" radio program and "Candid Camera," when the idea was adapted for television.

The mechanics by which Funt catches the uninhibited "performances" of people off-guard are not complicated, according to him. He simply hides microphones in devices as common as a Kleenex tissue box or a hearing aid, and the camera is often hidden behind a special mirror. The correct spotting or both camera and microphone are, however, works of art. Funt and his staff have often worked all night long to install their equipment in a vantage point and then spend the entire next day waiting for subjects to come into their "set". Many times a set-up in a place of business may have to be changed several times before Funt can come up with high-quality shots and recordings of his subjects.

On-the-street shots may find Funt's cameramen working from a peep-hole in a parked moving van or the specially constructed back area of his station wagon, while engineers have "planted" microphones and speakers in such anomalous spots as mail boxes, soft drink machines, trash cans and even bird cages. The result; a passerby suddenly finds that a "little man in a mail box" is talking to him and hears every word he says and another "Candid Camera" scene from real life is underway.

Funt and his technical crew have come up with secret photography and recording methods that out-do even the famous Dick Tracy. A typical "set" is nothing less than sheer artistry

• See "CANDID CAMERA" on Page 295

MUSIC

• Continued from Page 273

to start with, depreciated the quality to such an extent that the final result was far from satisfactory. The only other alternative was to make the duplicate in a single transfer procedure. This would necessitate that we find two recorders that would have (within very close limits) identical tape transport speeds. After considerable search (and seemingly interminable tests) we located two recorders that came within about three seconds (in a 15 minute test) of having identical tape transport speeds.

In making these tests we took a blank reel of tape and make a 'click' start and stop mark with a pencil struck against the microphone. A 'count down' was made both at the beginning and end of the 15 minute test tape in order to serve as a guide in starting and stopping the stop watch exactly on the 'click' marks. This was a 5-4-3-2-1-X click) count. This 15 minute test tape was then run on different recorders until we found the two that came the closest to having identical tape transport speeds. As it turned out, neither of the two recorders chosen was one on which the test tape had been made originally. In explanation of this you will readily see that if the test tape (which was made on recorder 'A' with a 15 minute timing) is played on recorder 'B' with a resulting timing of 15 minutes and 7 seconds and on recorder 'C' with a resulting timing of 15 minutes and 10 seconds, there is only a discrepancy of 3 seconds between recorders 'B' and 'C' although there is a 7 to 10 second discrepancy between them and recorder 'A'.

Because we felt that our purpose would be best served by 'editing out' the discrepancies by the addition of material rather than by a deletion of material, we chose to dub from the faster recorder to 'B' to the slower recorder 'C'. By inserting 1/16th second of 'dead' tape at approximately each 45 seconds of sound track (18 in all), we 'edited out' the 3 second discrepancy. Reference to the illustration will show how this works out. 'B' represents the recorder which ran the (original) 15 minute test tape in 15 minutes and 7 seconds. 'C' represents the recorder which ran the test tape in 15 minutes and 10 seconds. It will be apparent that since it took recorder 'C' 15:10 to run the test tape that recorder 'B' ran in 15:07, recorder 'C' had a SLOWER tape transport speed than recorder 'B'. So, in dubbing from 'B' to 'C', when recorder 'B' has run an 'X' length of tape, recorder 'C' has run only a 'Y' length of tape. Since we want both tapes

• See "MUSIC" on Page 294

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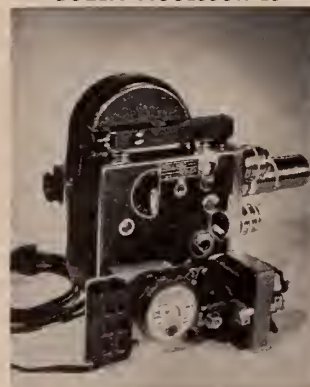
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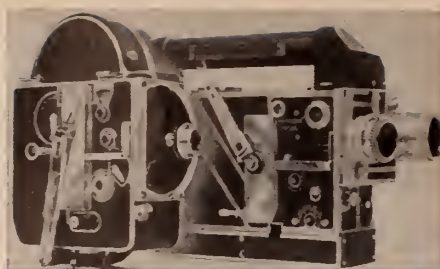
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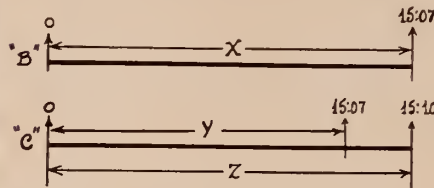
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MUSIC

• Continued from Page 293

to be identical in length, we add 3 seconds to the 'Y' length to make the 'Z' length on recorder 'C' equal to the 'X' length on recorder 'B'.

Deletion of material can be made by reversing the above described dubbing sequence, — from the slower recorder 'C' to the faster recorder 'B'. (I will



point out again that Revere Sound Tape has 54 strobe lines per second, 3 strobe lines per frame).

All of the foregoing should make clear that this is not the best method to pursue if you have definite knowledge that you will be making sound track duplicates. If sound track duplication is foreseen, I offer the following method as one that can be accomplished with standard equipment and one that will give very satisfactory results both in quality of sound and uniformity in timing. In addition, any minor discrepancies that might occur can be easily 'edited out'. While the following method describes duplicating with Revere Sound Tape, the basic procedure can also be applied to duplicating with the Wilson Syncro-Meter and other synchronizing methods.

Since any duplicating process demands the use of two recorders, first, select any two recorders, one of which should have a tape transport speed of $7\frac{1}{2}$ inches per second if possible. These same recorders should be used for all recordings and re-recordings. Let us call the recorder with the $3\frac{3}{4}$ in. per sec. tape speed Recorder 'A' and the one with the $7\frac{1}{2}$ in. per sec. tape speed, Recorder 'B'. I would like to point out that fully synchronous recorders are to be preferred if it is possible to obtain them. In any event the recorders used should have a strong tape transport system.

First make all sequencing and timing breakdowns on the basis of timing established by Recorder 'A'. After this has been done, make a Master Cue track (with cue clicks) as described in Part 6 of this series (May 1954) on Recorder 'A'. Now, dub this Master Cue track onto tape on Recorder 'B'. Make all master recordings on Recorder 'B' to the timing determined by recorder 'A'. When all sound sequences have been recorded on Recorder 'B' they should be edited into the Master Track and checked against the Master Cue track that was dubbed from Re-

corder 'A'. When the Master Track has been satisfactorily edited to the Master Cue Track it may be dubbed from Recorder 'B' to Recorder 'A'. This dubbed track can be checked against the Master Cue Track that was made originally on Recorder 'A'. Any minor discrepancies can be edited out of the duplicate as indicated by the check against the Master Cue Track. This Master Cue Track should be retained for checking purposes as long as duplication is required however, any O.K. duplicate track may be used for checking purposes if the Master Cue Track has been destroyed or erased. By making all master recordings on a recorder with a $7\frac{1}{2}$ in. per sec. tape transport speed a high quality of recording should be obtained that would result in a minimum loss of quality and fidelity in the making of duplicate tracks.

On numerous occasions I have been asked about recording 'on the set' while filming and the subsequent synchronizing of these recordings with the film. As I have pointed out in previous articles, I am against 'recording on the set' as a general practice because of the unsatisfactory results that are usually obtained. However, I am also cognizant of the fact that such recording can, at times, be very desirable and that there should be some

GOT A PROBLEM? ASK YOUR PHOTO DEALER

reasonably effective way of obtaining satisfactory results. There is, — with-in certain limits.

The first requirement is that you have a camera that has a variable speed control. If you have a camera with such a speed control the next requirement is that you determine as accurately as possible the actual projection speed as determined by whatever synchronizing method you use. When you have determined this projection speed, the next step is to accurately match the camera speed to this projection speed. Your ultimate results in synchronizing will be determined by the accuracy with which you match these two speeds. This may be done quite easily by running a test strip (6 or 8 feet) of double 8mm film stock through the camera and adjust the camera speed until the number of frames run through the camera for any selected timing (say, 20 seconds) matches your projection speed for that timing. When camera speed has been established, a mark should be made on the speed control dial so that the camera may be set for this speed at any time.

Part IX will be concluded next month.

CANDID CAMERA

• Continued from Page 293

— a point which keeps "Candid Camera" sequences authentic. Each assignment finds a full truck load of trick mirrors, a carpenter, and assorted "props" starting out at dawn to make the set-up.

Funt is on-the-spot ahead of them and the moment they arrive the whole operation goes into high gear. Everything is always ready to roll before the first workers start hurrying down the streets and shoppers begin their daily treks.

Having secretly photographed more than a million people with hidden "Candid Camera," Funt is now ready to carry the expression of his technique one giant step further. He is completing negotiations at present to shoot his first feature length film for theatrical release.

As in his "Candid Camera" program, the real stars in the film will be people who don't even know they are appearing. Present plans call for half of the film to be shot in England, the other half in America.

The "Candid Camera" has been put to use, also, in solving industrial problems. Funt having already made hidden camera films for Bristol-Meyers, Simmons Mattresses, Seagrams, Ronson, Nash-Kelvinator and others. These films have been found invaluable in sales-training, and point of sale research.

Also on the Allen Funt schedule, is a new television program called, "The Great Day," which brings to viewers a great day in the life of average Americans. It might be a minister's first day — a policeman's first day — the day a first child gets confirmed — or any day that is memorable in the life of each of us. These events will not be dramatization, but an on-the-scene coverage of such days, bringing to the television screen some of the kind of reality Funt has been capturing with his "Candid Camera". The new program, however, will not use hidden cameras.

SCHOOL MOVIE

• Continued from Page 274

wouldn't like to make a movie! Initial plans were laid. Yes, many of them knew of the old historical sites in our area, but no one knew much about them. How could we find out about them? Answers poured thick and fast. Visit them. Ask people. Ask somebody to send us information. How? Write letters asking for materials. To whom? One of the boys in our class said his father belonged to a group interested in preserving our historical sites. He also knew the president of the group. Who else

might we contact? Well, the P.T.A., Chamber of Commerce, and the people who owned or managed the various sites. Also, the curator of Serra Museum who is an authority on the history of our area.

So we took a trip around our area, visited and listed all the historically significant places, noted the best time of day for filming and desirable camera angles for shooting scenes. Then, after much writing and rewriting which involved every sixth grader, letters went out informing key people of our intended project and requesting any available information about the history of our community. These letters had to be perfect since people would judge us by our letters. This was a new experience for our class. This was letter writing for a purpose. Form, spelling, grammar, and neatness took on new meanings.

Then we received a good bit of news. A friend of our principal had a camera and photographic equipment we could use for our movie. Everyone wanted to be on the camera crew. Qualifications had to be set. The class finally settled on five of our boys and girls who had some experience in photography. Our principal was in charge of the crew, and two days later the crew had learned enough to do their own shooting under his direction. This entailed use of measuring tape graduated in meters, not feet, a light meter, and the focus and other operation of the camera. The fact that we finally edited out only about thirty inches from seven reels of film attests to how well they learned their lesson.

We Step Into the Past.

A schedule for the other classes in our school was set up so that they might visit all the places we were studying. There were nineteen historical sites. The sixth graders volunteered as guides for the other classes. Two were to go with each group and tell the story of each site to the group. Review had to be undertaken since each guide had to be well-versed in our history. Pride in jobs well done was evident. Pride in the heritage of their community increased as their understanding of the community increased.

During all these visits to the various places by our classes the camera crew was busy on location. Every group became a part of our movie. One of our local newspapers heard about our project and wrote a nice feature article about our school, complete with a picture of one of the groups at work.

The question of financing our film now entered the picture. Our student council asked for suggestions from the pupils. It was finally decided to rent a feature film from a local distributor

• See Next Page

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and present it to the student body, charging admission and also selling popcorn. The turnout was good and a nice profit realized, covering necessary expenses. What a natural way to finance a movie — simply via another movie!

By now our developed film had been returned to us, so a sneak preview was held. Results were good. Editing was undertaken by the sixth grade. Any questionable spot was discussed and if anyone objected to it, it was edited out. Cutting and splicing now took place under the direction of our principal with the fifth and sixth grade as observers.

Meanwhile, the hardest part of the job remained. There was a commentary to accompany our movie, since the film was silent. Two sixth grade boys were provided with stop watches to time the length of each scene. A scene was projected, the projector was stopped, and the class discussed what they knew about each scene. Then the job was to get down the pertinent facts concerning the scene in the allotted time. The information was written on the board and test-read by a pupil for time.

After two days of hard work the commentary was finished. The class decided to hear pupils read in order to select commentators. It was decided to use four at a time out of the eight selected by the group. At the same time it was agreed to use the remainder of the class as panel members after each showing for the purpose of explaining our project and answering any questions.

Four showings were held in one week and each group viewing it was high in its praise of the job done by our pupils. Enthusiasm and interest from all sections of our city were evident from the comments and inquiries received. Some of our pupils had the opportunity to take the film on television over one of our local stations at the request of the station. A follow-up story about our project appeared in one of the newspapers. A magnetic stripe was later added to our film and four of our pupils had the experience of becoming the voices for the film.

Readers are invited to send amateur films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award — two stars, "good" — three stars, "very good" — and four stars, "excellent."

INDEPENDENTS

• Continued from Page 285

cago traffic were shown which dissolved into a tight shot of a derelict walking along Skid Row.

"While I can tell you about this in a few seconds," he said, "the actual shooting took hours of our time."

"Arriving in the littered Skid Row section of Madison Street with two policemen to control the traffic, we set up shop. Removal of the rear cushion and shooting thru the rear door with the camera mounted on a short light tripod, the car served as a perfect dolly. Our model, dressed in the best tradition of a Skid Row bum was challenged by the regulars, each claiming himself as the best bum on the street.

"Midway thru the first take, a second pair of legs waltzed into the range of the view finder. It was several minutes later before we convinced the owner that we were quite satisfied with our own model. A repetition of this incident happened during the next two or three takes, which made it necessary for the traffic to be held up longer than thru a normal take.

"As we were quietly explaining to the tramp that his services were not required, local police squads arrived to investigate the traffic tie-up, and extended an invitation to the gent to spend several hours in the local pokey. All this takes time," he explained.

"Shooting no sooner returned to normal when a man with a white jacket came into view, vigorously sweeping the littered street. We delayed our shooting to explain the necessity of his leaving the street as it was until we were thru shooting, but this was to no avail. He was a DP bent on making a good impression in his newly chosen home town, and could speak and understand no English.

"Several hours and many feet of film later, we finally managed to get enough footage to complete the scene. This scene, showing the legs plodding along the sidewalk, dissolved into an equally tight shot of a well dressed pair of legs as they dashed up the front walk to the steps of a house, where they were met by a pair of female feet. From the action, the viewer could assume that the people met and embraced. The transition of the legs from the Skid Row bums to those of the neatly trimmed pair, created the first of two flash-backs in our story.

"A scene, taking place around the breakfast table gave us a few more headaches. We were cramped for space and the ordinary house wiring wasn't heavy enough to provide a good balance between outside sunlight and inside lighting. A wall of glass, in

the background picked up the reflections of our lights. After trying many positions for the lights, we finally used them hand-held.

"Opening with a young model, in the role of the daughter feeding corn flakes to her new panda, we kept her busy at this to hold her interest from the distraction of camera, crew and lights, in front of her. We dollied back from a tight shot to include our other models, in the role of the mother and father hurrying thru breakfast.

"Havoc almost broke loose during



Augie May and John Austad during the filming of a motion picture partially made in Skid Row, Chicago. Note that camera is mounted on a short tripod. Rear cushion of the car was removed and auto used as a dolly on the scene.

our first encounter with the cars. The scene calling for the reckless husband backing his car into the street from his driveway without looking and narrowly missing an oncoming car. We rehearsed this scene several times to be sure of the timing of each car, making sure they arrived at the pre-determined spot of the near-collision. The cars had to be driven reasonably fast, but stopping them was our big problem. To avoid the possibility of a real collision, we slowed the action of both cars and cameras, resulting in a speedup of the action in the viewing.

"This technique didn't work, however, on another scene where one car was to whirl around a corner, taking it too wide for safety and almost, but not quite, hitting another car. It was necessary to drive at a speed where the turning car would indicate its speed by the tilt as it rounded the corner.

"Choosing a relatively quiet intersection, we had two policemen drive the cars. To get the correct timing so cars would meet at the proper point, we made several dry runs. Alert citizens in the neighborhood, apparently believing that hotrodders were on the loose again, called the local police district. The presence of the police

cars together with screeching of tires, attracted the attention of curiosity seekers, and created the problem of keeping the lens muggers from the camera's view.

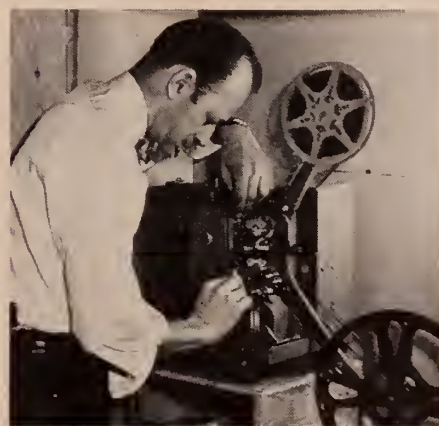
"Other scenes, showing apparent disregard to the traffic on Lake Shore Drive, (an eight lane thoroughfare), created more hazards. The speed limit is forty-five miles an hour on the Drive. We had one squad car assigned to help us as we created driving boners. Using a mile-long section of the drive in which to work, our first take was fouled up by general traffic becoming entangled with our cars almost causing a serious accident. To avoid this on following takes, we asked for the use of three more squads to follow us, cutting off the normal flow of traffic. We had one camera mounted inside the error-causing car and another mounted on a following truck to catch the general view from overhead.

May then said that the whole job provided many additional headaches for the cameramen — yet he looked forward to his next picture with plenty of anticipation and keen interest.

And in our opinion, this is the thing which makes great movie men. If the work becomes a sort of dedication, and the cameraman loves the planning and scripting and cutting, then he can't lose.

Independent film production is not a business in the sense that plumbing or undertaking is a business. It is a creative series of efforts, each interlocking one with the other to produce an individual interpretation of the problem at hand. The final picture, (if it is to be any good) must suggest a solution, so subtly and in such an interesting manner that the viewer must not even realize that he has just been worked over by a photographic psychologist.

Then if the sponsor is satisfied, what more can a cameraman ask?



My threading his work print into the projector which is mounted in a sound-proof enclosure. Print is viewed as the narration, music and sound effects are recorded on tape. Later tape tracks are dubbed into an optical track at the laboratory.

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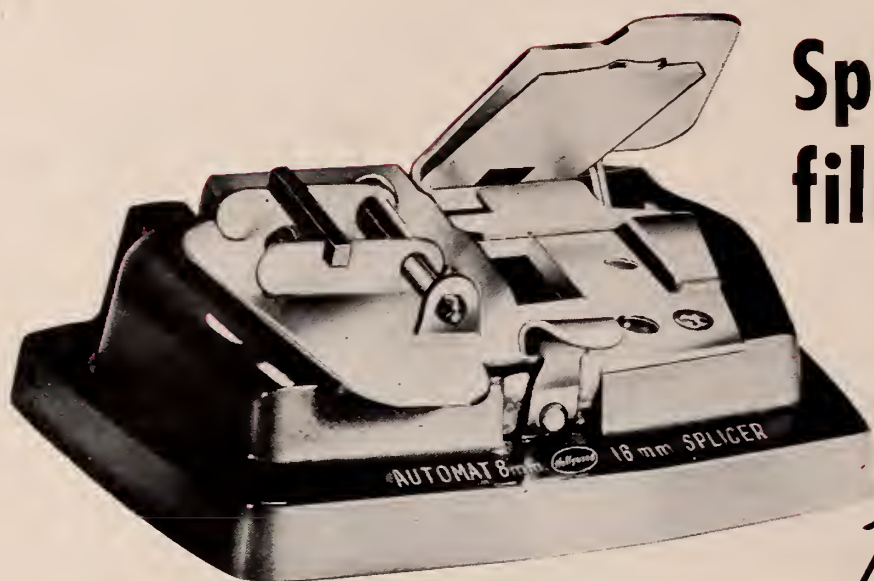
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Two Early D. W. Griffith Epics

7. **THE BATTLE (1913)**
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Other Thomas A. Edison Classics!

10. **SAN FRANCISCO EARTHQUAKE (1905)**
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11. **THE DREAM OF A RAREBIT FIEND (1903)**
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16mm Sound—\$20.00
16mm Silent—\$17.50; 8mm Silent—\$8.95
12. **LIFE OF AN AMERICAN COWBOY (1902)**
The first Western ever made. Also produced by Porter, it preceded by some months his "Great Train Robbery." (370 feet in 16mm)
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13. **THREE 1895 FILMS**
Some of the first movies ever made in the famous Black Maria at East Orange, N.J. Includes scenes of Edison at work in his laboratory; "The Demon Barber"; and "Swatting the Spider," one of the first comedies ever made. (App. 100 feet in 16mm)
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History in the Making!

14. WRIGHT BROTHERS FLIGHTS (1909)

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Authentic News Pictures of World War I Era

15. OLD TIME NEWS NO. 1 (1917)

The Draft; Long Tom Explosion; Farmerettes; includes many prominent personalities of the period. (300 feet in 16mm)

16. OLD TIME NEWS NO. 2 (1918)

Historic first Armistice Day; beach styles; Pasadena Tournament of Roses; ice harvest in Maine. (300 feet in 16mm)

16mm Sound—\$20.00
16mm Silent—\$16.00; 8mm Silent—\$6.95
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Early Foreign Imports

17. IN THE DAYS OF LOUIS XVI (Paris, 1905)

One of the most elaborate productions of its day, with nickelodeon music authentic for the period. (155 feet in 16mm)

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16mm Silent—\$8.95;
8mm Silent—\$5.25

18. MOSCOW CLAD IN SNOW (1907)

Moscow as it was in the colorful days of the Czar, filmed by the Pathé Freres of Paris. (100 feet in 16mm)

16mm Sound—\$10.00
16mm Silent—\$7.50
8mm Silent—\$4.95

19. THE PASHA'S NIGHTMARE (1904)

Unusual photographic effects, elaborate sets, and a large cast for its day. Nickelodeon sound track. (98 feet in 16mm)

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16mm Silent—\$7.50
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Of Special Interest to Students of the Motion Picture!

	Year	Title	16mm Footage	16mm Sound	16mm Silent	8mm Silent
20.	1898	NEW YORK CITY IN 1898	225	\$14.00	\$ 9.50	\$5.95
21.	1898	SPANISH WAR FILMS.....	100	10.00	7.50	4.95
22.	1907	EARLY ARMEN	180	14.00	9.50	5.95
23.	1909	MONTE CRISTO	390	.....	17.50	8.95
24.	1911	ROMEO AND JULIET	376	.....	17.50	8.95
25.	1912	FOR THE HONOR OF THE 7TH.....	393	22.50	17.50	9.95
26.	1912	THE SHRINKING RAWHIDE	400	.....	17.50	8.95
		(One of the first Selig films made in California)				
27.	1912	THE CHRISTIAN MARTYRS	295	22.50	17.50	8.95
28.	1912	ABRAHAM'S SACRIFICE	310	22.50	17.50	8.95
29.	1913	WHY BRONCHO BILLY LEFT .....	.....	.....	.....	.....
		BEAR COUNTY	368	22.50	17.50	9.95
30.	1913	THE RED MAN'S HONOR	395	.....	17.50	8.95
		Indian film (made in Paris)				
31.	1918	HISTORIC FOURTH OF JULY IN PARIS, 1918	100	10.00	7.50	4.95

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CINE PHOTOGRAPHER

Vol. XXI

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Cover Painting by MARION KYLE

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“cine capsules”

WHILE YOUR lens may be fast enough to take clear outdoor shots in color on a dull rainy day, don't expect the result to look like a bright sunny day. You have taken a shot of a dull rainy day, and that is what you must expect to see on the screen.

* * *

IN AN EMERGENCY clean amber sunglasses make very good filters when held in place in front of the lens. Exposure should be two or three stops larger than normal, depending on the density of the amber tint.

* * *

A PROJECTOR lamp will not last forever so don't wait for it to burn out before getting a replacement. Naturally, it will not burn out while the projector is standing idle, but when it is in use, and probably in the middle of a showing when there are a number of invited guests present.

* * *

WHEN FILM runs out on the floor (it happens to the best of us) it should not be run through the projector again until it has been properly cleaned. Particles of dust which the film has collected will accumulate in the film passages and scratch this and any other film run through the projector before time off is taken to give the projector a thorough cleaning.

* * *

THE QUICKEST way to ruin good film is to use a defective projector. The major injuries are scratched emulsion and torn sprocket holes. When a projector starts to “act up” don't use it until it has been put in good working order again.

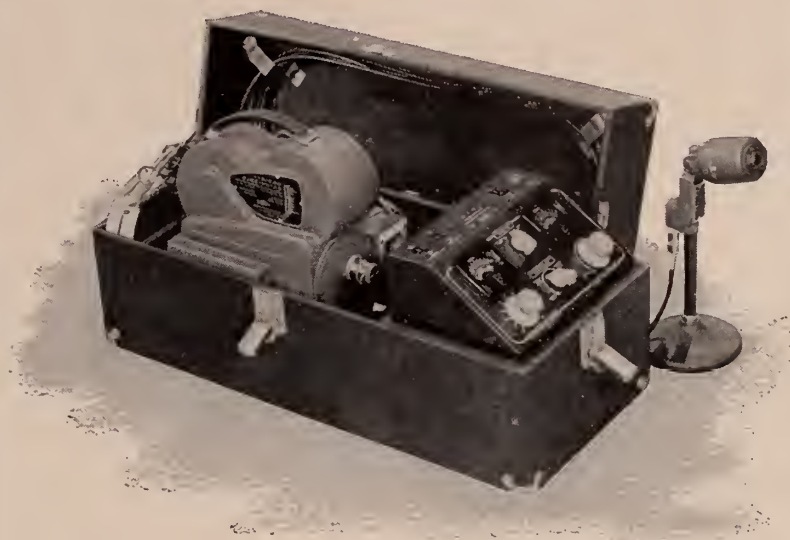
* * *

WITH SUPPLEMENTARY lenses the higher the diopter rating the shorter the focussing distance, e.g., a 2 diopter lens would require focussing with the regular lens set at infinity, whereas an 8 diopter lens would require focussing at 5 inches. The latter when used with a 2-inch telephoto lens would make a postage stamp fill the screen.

* * *

IN TAKING a meter reading, if the main point of interest (and there should be only one) is in the shade, then take your meter reading to include the shaded portion of the scene and not overlap into the brighter parts.

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News Reel

There are many news reel companies in the business of supplying film to television and theaters, but despite the overwhelming number of employees in the game there is still a chance for an amateur to make a few bucks and have a good time doing it.

The obvious sales potential, the spot news story when no one else is around to cover, are few and far between. If you plan to make even a few bucks from news reel sales, you'd be foolish to rely on these — they just don't happen often enough.

It is better to concentrate upon small special events which the big-time newsreels would overlook. Often



the big staffs lose track of the less spectacular events, such as new freeways, openings of buildings, churches and company activities which they'd like to carry. These are not items for national coverage, but the local television stations are very much interested in this sort of thing.

For example, recently an automobile company opened a new multi-million dollar proving grounds near Chelsea, Michigan. I made a few shots of the highlights: the new cars which they displayed, the special races and the guest speakers. There were no news reel boys there, just the company men, so I managed to sell a few hundred feet to the local Detroit station for their news reel show. Recently, the corporation called to ask if they might purchase copies of some footage to add to that which their men had made. Every one was happy and I made a little pocket money besides.

—Roland Hemphill,
Detroit, Michigan.

* * *

The New Barber

Ever notice the way the paying customers shy away from a new barber? He may be nicest old gent you've ever seen. Perhaps they've been coming into "Old Charlie's" shop for years, but when it comes the customer's turn for the chair if they can't have Charlie, they wait. They shy away from the new man as if he's got the bubonic plague.

MOVIE

"I'm waiting for Charlie," they say, "He knows just what I want."

I decided to make a film on this American phenomenon. I started out by showing the new barber arriving for work. The boss, Old Charlie, explains his duties to him. He tells him that Saturday is a busy day. He tells him he'll really have to "clip along" to get every one taken care of.

Then I showed Charlie opening the shop. The first customers come in. They are not looking where they are going, since they are first there is no waiting for them. They hang up their hats and take their seats. Suddenly, one of them shoots out of his chair as if he'd been bitten by a cobra. He'd gotten in the new man's chair.

"I'll wait for Charlie," he mumbles.

Meanwhile other customers come in. They eye Charlie, busy as can be, then glare at the new man with suspicion and take a seat . . . to wait for Charlie. The customers play a little game of "musical chairs" to see who will finally get stuck with the new man. Finally one guy, in a hurry, cannot wait it out. He loses. Slowly he walks to the new man's chair. It was almost as if he were walking to the electric chair. The new man smiles and begins. He tries talking to the customer, as Charlie always does, but the guy will not answer. Finally the hair cut is done. It is a fine job. Still the customers sit it out.

Then, suddenly there are no more seats and one customer, at the end of the line, realizes that if he's to get his hair cut and have some free time, he'd better hurry to the chair before some one else figures it out. He dashes to the chair. That breaks the spell. After that the guy is accepted. Everything is fine — fine that is, till the next new man comes along. Then, they'll go through the whole thing all over again.

—Ward Taylor,
Tampa, Florida.

* * *

Natural Lighting

There can be no refuting of the evidence: almost everything looks better in natural lighting. This goes for old ladies, Marilyn Monroe, and little children. Needless to say, my experience has been strictly confined to old ladies and little babies.

But, I do know, that babies especially, are bothered by strong direct lighting, rather than by a specific light intensity. I know, my child has cried

and raised Holy Ned when one number one Photoflood had been directed at her eyes, yet I've used as many as six number one Photofloods indirectly without a sign of a tear.

Natural lighting does not mean making the existing lighting do. Often this is not good photographic light. It may be too weak or too contrasty for filming. Natural lighting means adding to the natural light in such a way that you keep the natural light's direction while building the intensity or evening out the contrast.

In most cases this is achieved by the "bounce light" techniques which were developed by the still photographers. Instead of shining a light directly upon a subject, the rays are bounced or reflected off an intermediary, such as a wall or ceiling.

When using bounce lighting try using as few lights as possible. Three or four should cover the average room. Place one light in each corner, aiming the reflector at the ceiling if it is not too dark or too high, or at the wall if the ceiling will not work. Let the rays illuminate the entire room. You are not after a directional light. Instead, you simply want to raise the illumination level within the room to a point where it will record on film, or to a point where the shadows are not



too harsh. Four number one Photofloods placed about six feet from the ceiling should allow you to film at f:3.5 with black and white film.

The bounce technique is not recommended for color unless you have access to a color temperature meter. The light takes on the color of the reflecting surfaces and its color should be judged for correction. If there are yellow or green ceilings, for example, it would take a filter to bring the color balance back to normal.

—Robt. Young,
New York.

IDEAS

Vacation Titles

This is the time for vacation films. Everything goes well till the film comes back from the processors, then all hell breaks loose — if your house is anything like mine. It is time to edit the film and to title it, and titles, it seems to me, are the toughest part of all.



It is hard to find a title idea or background which fits in with the travel theme. I've tried to buy some and I can't. You've got to make your own backgrounds. I've solved the problem two ways: First, I shoot black and white stills right along with my movies. This way I can pick up any number of stills for title backgrounds later, when it is time to edit.

The second way involves the purchase of picture post cards. These are excellent for titles. They are an ideal size for many titlers and they are in color which works well with black and white or color.

Black and white presents a little more of a problem for color, but I think I've solved that too. In some cases I leave the black and white as is and use colored title letters for the color. Other times, I place a sheet of colored cellophane over the print, between the print and the title letters. This adds color over-all to the print.

It is pretty difficult to oil-tint a black and white print with enough saturation to record properly on color film. I've never reached a good solution on this method and have settled for either the colored post cards or the cellophane for color.

—Wm. Breecher,
Seattle, Wash.

* * *

Plane Trip

The only way to travel these days, is by air. It is fast, economical and easy as pie. Since more and more people are taking to the air, the interest in flight films as a memento of

their trip has increased greatly. Filming such a trip is easy. I'd like to give your readers a few hints.

First, planes always leave on schedule — except of course, in bad weather. This means the plane is on the flight line, ready for the trip about one hour ahead of the take-off. It presents a good chance for films of the ship, if you get to the airport early enough.

Since you must check your baggage through, you should leave your camera out of your luggage. The plane crews like to have people take pictures of their flights so don't be bashful about your camera. Check your baggage, but keep your camera.

Most of the air line terminals are well lighted and you may want a few feet of preliminary film on the baggage-checking operation. You could move in for a close-up of the baggage clerk writing out the ticket for the opening title. This would show your flight number and your destination. It would make a unique title.

Then, shoot some long shots of the plane before it is loaded. When the gates are opened, make a few shots of the passengers going through, but make certain you get aboard early too. The planes are usually crowded and you'll want to get on early to get a seat near the window for the best films.

When the pilot starts the engines make a shot, through the window, of the engine starting. It will make a dramatic shot. The propeller will start revolving slowly at first, then suddenly a huge cloud of exhaust will shoot from the rear manifold and the propeller will be running fast.

Shooting the take-off is difficult. The plane is pretty bumpy at that time and you'll find it difficult to hold the camera steady. Instead, try shooting your fellow passengers' reaction to the take-off. There should be some which will be dillies. A few of the experienced travellers should be asleep by now, but the novices will be sitting at the edge of their seat, clutching their safety belts, wondering if the thing will really fly.

After you are airborne, the sign telling you to fasten your seat belts will go off, and you are free to walk around. Make a few more shots of your fellow passengers plus some extra footage out the window. Then cover the stewardess' preparation for dinner.

—Stewart Daly,
Portland, Me.

A Day in the Life of

When we visit friends we like to get a little story of our visit on film. At the same time we like to say "Thank you" by shooting something a little better than setting them on the front porch. Such a film is dead, as it well deserves to be.

I find that we can get better coverage, more excitement, and better films, if I add a little reality to the films. I try to keep things natural, showing them just as we'd like to meet them — filming them during a regular day. That is, I try to get some scenes of them which will say, here is a day in the life of . . .

Such films are very real. They are warm and alive. Best of all there is no acting required and no tricks. The people do what they've been doing for many, many days and it comes out alive. If they live on a farm, they gather eggs, milk the cows, make the beds and weed the garden. If they live in the city, they wash windows, cook, make beds, gossip, relax. Whatever it is the scenes turn out real.

In addition, it is easy to edit a story into such a film. It has a "built in" sequence. I start with the morning and follow them through to the evening. This does not mean that I shoot every little action or each minute. Instead, it requires selection and planning. Pick out the highlights of a typical day.

If they have a baby, cover mother as she mixes formula, bathes the baby, changes the diaper. Since you are visiting, chances are the husband is home too. Show him puttering



around the house. He may be cleaning the garage, mowing the lawn. But in each scene the people will have something do and the scenes will be real.

Before shooting sit down with your hosts and explain what you want to do. They'll be pleased and they'll outline their day's plans. You'll like the films you shoot and they will be fun to see.

—Ed. Kelley
Muscatine, Iowa.

• See "IDEAS" on Page 328

photo fun in...

venice



The Arsenal, with its lions and allegorical figures. Most of the people in this scene are costumed for a movie being made on the spot.



If England is the Cradle of Democracy, then it certainly follows that Italy is the Cradle of Art.

And this is so because the whole country is a living, breathing reality which manifests itself in every nook and cranny, in every Italian town and monument.

The basic reason is not hard to find.

Art flourished there because the steady inspiration of the Church encouraged expression of the spirituality of the times, and influenced millions of people, all over Europe. It was this that gave birth to Michaelangelo, and the scores of artists, poets and statesmen who followed him.

And it is this that should be recorded and inspected when a film story of Italy is to be made.

BUT FIRST, get a map, a large map. Of all the cities in Europe, Venice is by far the easiest to lose oneself. Situated on 119 islands joined by only 200 canals, you will find yourself continually getting lost in a labyrinth of narrow passages and small streets that end, bridgeless, at the water's edge. For this reason, a step by step guide would be highly impractical. Any great distance can be traveled by Venice's main street, the Grand Canal, via regular and frequent boat service. Of course there are picturesque and romantic gondolas available for service any place, any time. The rates however, are 1,000 Lire per hour as compared with 30 to 40 for the government boat service.

(The exchange is about 620 Lire to \$1.00.)

The heart of Venice lies in the Piazza San Marco. Here also lies the center of your photographic activity. In the square you will find many of your pictures and it is from this point you will radiate to other parts of the city. Opening like a huge reception hall, San Marco Square immediately draws your eye to its center of attraction, the Basilica of San Marco. Surrounded on three sides by classical Renaissance and closed on the fourth by the Romanic-Oriental San Marco Church, this wide angle establishing shot will serve as an appropriate introduction to your pictures of Venice. From the far northwest corner of the square you will be able to show all

**A Home Movies
Travelogue**

Campanile, the Church and some of the Clock Tower. The swarming crowds will add interest to this otherwise static scene. This shot and the features of St. Mark's will be best made mid-afternoon, when the shadow of the Campanile shifts right, off the facade of the Church. Moving forward to get up closer for recording the details for which this Church is famous. The unusual aspect of the mosaics, both inside and out, on the Church is that they are glass. The floors are enameled glass while the walls are pressed between two layers of clear glass. The center of the Church's arched entrances is the most elaborate, decorated with 13th century sculptures featuring the dream of St. Mark and a mosaic of the Final Judgment. The numerous other architectural details of the church will com-



The Rialto Bridge, at left, with its massive stone structure contrasting with the more delicate surroundings. The Venice market place is just to left of the bridge. (Center) Section of the pink and white Doge's Palace taken from near the Campanile. (At right) The Clock Tower in San Marco square. The old slave market was held under the bronze poles to the left.

by S. J. LICATA and TONY LA TONA

ete your story of St. Mark's.

Before visiting the interior note the three large bronze poles in front of the church. Up to the 17th century the slave markets were held beneath these poles. Today they serve as standard bearers during festival times. Inside the Church you will find mosaics dating from the 12th century and Byzantine bas-reliefs from the 7th century. The love the Venetians had for their Church is told in the treasures that the rich merchants brought from all parts of the known world.

Once again in the square and with the afternoon sun you can photograph the Clock Tower. Built in 1499, the front is divided into three floors. On the lower level is the clock's face which shows the moon phases and Zodiac movements as well as the hour. On the second level, on either side of a Ma-

• See "VENICE" on Page 324



YOUR MOVIES

By DOW GARLOCK

(Part IX and Concluded)

It is advisable to stay away from *actual lip sync* where the speaker is seen from the front except for short sequences. Movement of the head, angles from the side, face partially obscured by a telephone and other similar pictorial devices can be utilized to 'cover' what might otherwise turn out to be difficult problems of synchronization. In the case of long speeches by a character this problem can often be solved by filming the character from the front as the speech begins and after 4 or 5 seconds cut to a reverse shot from the rear of the character speaking showing the person spoken to in a full on or $\frac{3}{4}$ angle shot. By this and similar expedients the problems of direct lip sync are, to a great extent, overcome.

Another thing I would like to emphasize at this time is the importance of 'voice adequacy' in the matter of narration and commentary. To a great extent, your picture can be enhanced, made mediocre or ruined entirely by the effectiveness (or lack of effectiveness) of the 'voice' that is chosen for this important element of your picture. In the case of narration, the voice is an integral part of the dramatic or emotional story element of the picture. Whatever may be the 'basic' story element of the picture, be it happy, dramatic, humorous, conversational or a combination of any of these types, the voice of the narrator is the 'living' tie between the picture and the viewer. This being the case, the voice **MUST** be able to convey the emotional elements of the picture to the listener. In no case should this emotional quality be exaggerated or overdone (unless for a deliberate effect) since overacting by the narrator will be as unmistakably 'hammy' as would be a 'hammy' bit of acting by one of the visual characters. Whatever may be the requirements of the emotional elements of your picture, the narrative conveying these emotional elements **MUST** be convincing. If

• See "MUSIC" on Page 316

If you cannot obtain a length of double 8mm film stock for test purposes, here is another method that may serve the purpose although it may involve more time and experimentation. Sometime when you have some unexposed film in the camera, set the camera speed control at a point where you think it will approximate your previously determined projection speed. Photograph a clock that has a sweep second hand for a period of, say, 10 seconds. Put a temporary mark on the camera speed control dial by means of adhesive tape (or something) until such time as you can check the film after processing. After the film has been processed, by counting the number of frames included in the 10 second interval as shown by the pictures of the second hand on the clock, you can determine how close you came to your approximation of the desired speed. If your 'guess' has been correct, mark the previously established point on the speed control dial permanently. If your guess has been too much in error, make another approximation of camera speed adjustment and repeat the test. When your tests finally determine a sufficiently accurate camera speed setting, mark the camera speed control dial permanently for that setting.

Now, if short sound sequences (of 10 to 20 seconds) are recorded on the set with the camera set at this previously determined speed, it should enable you to obtain direct sound sequences that can be edited into your master track with little difficulty. If discrepancies do occur in longer sequences, you can 'cheat' by moving the sound a shade ahead in the beginning of the sequence and let it be a shade late in the end of the sequence. In such cases the 'over all' sync could be quite satisfactory.

you can make Special Effects

BY A. L. MARBLE

A motion picture is an illusion of reality. The more real and lifelike we can make our films the better. In the effort to achieve convincing illusions there are times when special effects can come to the rescue and make a scene convincing that would otherwise be impossible or most difficult to make.

Special effects are sometimes called "studio effects" and include everything from food that will not fade under hot lights to the production of special weather conditions such as rain, fog and snow. Many of these have been used with success in professional motion picture and television studios.

* * *

FOLLOWING is a list of some of the more common special effects that have been useful to home movie makers.

Beer—To make it appear more appetizing (but actually less so) add a little sodium bicarbonate. It will make the froth white and more photogenic.

Blood—Use ordinary household ketchup. Other practical substitutes are chocolate syrup or vegetable dye mixed with whipped cream.

Boiling or steaming vessels—Pots containing hot water will boil up if a little dry ice is inserted. Be sure to leave vessel uncovered to avoid excessive pressure.

Bread—Substitute bread for photographic purposes may be carved from wood.

Breaking furniture—For comedy effects, furniture is sometimes needed that appears strong enough until it is sat in or comes in contact with a person's body. To convert an ordinary piece of furniture into the breakaway kind cut it into pieces and then use matchwood or balsa dowels to temporarily hold the pieces together. When a breakaway chair is broken it may easily be pegged together again.

Breakaway glass—Glass panes made of resin that break without the danger of cutting anyone can be obtained from theatrical supply houses. Painted plaster or sugar are used to make breakaway "glass" bottles.

Bullet holes—First drill holes in the surface where the bullet holes are to appear, then insert corks through the back of these holes. When "shot", pull the cork so that light shows through to the camera. For machine gun bullets to appear, first drill a series of holes, then cover at rear with cellulose tape. As "bullets" land you simply tear off the tape to reveal series of holes to camera. Be sure there is enough light showing through holes

• See "SPECIAL EFFECTS" on Page 323

a zoo-logical MOVIE...



By CARL KOHLER

Anyone who might have been sitting near me (middle section: row forty-three) at our local Bijou during the run of Mr. Disney's *The Living Desert* may have noticed two rather conflicting details. I had an enraptured expression and my tongue well inside my left cheek.

Truthfully, I am always enraptured by the grand nature studies Mr. Disney produces — and I'm still trying to get that particle of popcorn out of my molar.

As far as I can tell, the most outstanding difference between the Disney animal films and the ones I have been trying to shoot . . . is Mr. Disney is not benefitted by having Mrs. Kohler as assistant camerawoman. Consequently, his films reach the can in good order.

Mine are still trying to get there.

All it takes apparently to change a poised, graceful female into a nervous idiot with all the coordination of a drunken ballerina is a 16mm camera in her sweaty little mitt and the most dramatic, unrehearsed shot in the world going on before her eyes.

This and nothing more.

But enough generalization; let me run off a few chagrin drenched memories for you in full-color frustration. And then just let the little woman attempt to convince you that feminine intuition is anything other than male logic with its brains knocked out.

Three vacations ago we were roaming the sandy beach of a large lake in search of some good animal shots au naturel. I had gotten some fair long shots, using the telephoto lens, of a number of loons doing whatever it is loons do out there on the water. By ten-thirty I also had a dandy close-

up of an irritated beaver and his highly incensed mate — both of whom told me in no uncertain beaver-ish terms (edgy little chittering sounds and a certain hearty display of teeth) that if my close ups came any closer, I should find myself holding the camera with a three-finger hand. Fearing neither man nor beast, I retreated out of consideration. Corner a beaver sometime and then consider his teeth. You'll see what I mean.

"Hey, look!" twittered the wife.

I looked. Then I looked harder. About two hundred yards away stood an oversized moo-cow with a hat rack that could have held all the hats ever lost in a Chicago wind storm. The moose (a bull, according to the Seton Handbook which I carried for instantaneous reference) was casually pulling up tender water plants and munching them with all the boredom of a bank clerk lunching at the corner drugstore.

"Here!" whispered the wife, shoving the telephoto lens at me. "Get him before he takes off!"

I waved her away. If possible, I wanted to shoot him from another position, thereby getting better light, a smoother stretch of background and a more dramatic angle than the distance shot would have provided.

"Are you afraid to chase a moose?" I asked.

She turned white.

"Forget it. I'll sneak around and come up on the other side of him. When I start shouting, he'll most likely retreat right past here — so be sure you stay behind this boulder and start shooting when he's about twenty-five feet away."

• See "ZOO MOVIE" on Page 316

Background for BEGINNERS

Essential difference between professional and amateur motion pictures is — quality, and technique. But amateurs can make excellent films if equipment is used wisely and a planned routine is followed with every shot. It might take a little more time, but the effort pays off in better pictures. Here's how.

* * *



The Kodak Brownie, a good buy at \$37.50 offers good basic equipment, simplified so that anyone can make fine movies with a minimum of effort.

In the Beginning:

BEFORE you unwrap that shiny new camera, take a gander at the instruction book. It's meant to be read and the manufacturer is very sincere when he asks you to read it. The dealer is sincere too because he has a stake in you.

Reason for this is simply that the camera must continue to please the cameraman, otherwise no films are sold, no accessories and extra equipment move off the shelves — and no one has any fun.

For this very good reason, most cameras are made so that a minimum of effort is required to operate them, and good pictures are easy to make by almost anyone who bothers to read the instruction book.

Simplification has been applied to the newer 8mm cameras to such an extent that sharp, well exposed movies are almost automatic if the amateur will follow simple rules.

Let's take the Kodak Brownie Movie Camera.

This is an extension of the famous box camera, used for years by generations of beginners with satisfying results. And the movie version is just as simple to operate.

The camera sells for \$37.50 and handles 8mm color or black and white. Threading is simple, and operation fool-proof. An accompanying projec-

tor sells for \$62 making the whole package worth about \$100.

What to Do — Loading

After the facts of life are absorbed from the instruction book — load the camera. It must be loaded in subdued light, and this is not just a whim. Reason is simply that the light will fog the film and when the roll is returned light streaks will be clearly visible along the edges. And who wants that if it can be avoided with a little care — at first. But sunlight will not fog the film if the camera is loaded in the shade, inside the house away from direct rays of the sun, or even in an auto, away from the bright light.

Checking

After the film is threaded, and the footage counter set, you might take a tentative stab at the release button. Just press and release to see that the film is running properly — and do this before the camera is closed. If



everything looks alright, replace the cover and you are ready to shoot — but let's hold on for a minute.

Evaluating the Shot: Outside

This can be anything in full sunlight, outside, in the shade, under hazy skies or under floodlights inside. But let us consider outside conditions first.

Bright sunlight provides the ideal condition for color shooting, (we speak of color here because that is what the majority of people will use), now that color film is only \$3.75 per roll of 8mm.

• See "BEGINNERS" on Page 332

Movie Idea

By HENRY PROVISOR

It is not an easy matter to instill basic rules of conduct; it is even more difficult to do so with young children, but this can be done very subtly with the following movie idea. Puppets, animated drawings or even live actors can be employed to film this little fantasy on a short reel of 8mm or 16mm film. Try it.—H.P.

* * *

A Story for Hartley

Once there lived an Owl. He was big and white and lived in a tree — but, he was a very stubborn Owl.

Being stubborn is not bad in itself. But being stubborn and making other people suffer because one is stubborn, is a very bad thing.

One night — and you know that Owls are up and around only in the night — our friend sat on a tree limb by himself and thought about all the things which owls think about. No one really knows. However, Charlie Chipmunk, who had been out late, came by, and said to Mr. Owl.

"Good evening, Mr. Owl — are you happy tonight?"

And the Owl answered, "Who?"

And Charlie, who was a nice lad, repeated the question and said again, "How are you — are you happy?"

And Mr. Owl answered again, "Who?"

By this time Charlie Chipmunk was a little angry. After all, how would you feel if you asked a question, and all you got in reply was "Who-who-who?"

So, still angry and maybe a little hurt, Charlie repeated the same question again.

This time Mr. Owl, who was no fool, said:

"I feel fine, and I'm happy, but ever since you came by, I've been wondering whether I'm really happy. Now, come to think about it, I guess I'm not so happy. And it's your fault too. I was perfectly all right before you came around. I was satisfied and didn't worry. Now . . . I just wonder whether I'm all right or not — and it's all your fault."

Charlie Chipmunk, who was a harmless little fellow, as we all can see, wasn't happy any more either, after he had heard what the Owl had said. So, without a word, he slunk away — his evening ruined.

Now we have two people who are unhappy through no fault of their own.

So the moral of this story is — be as pleasant as possible, but if some people won't let you be pleasant, why just go away and try being nice to someone else.

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VACATION SHOOTING

where to go - what to shoot

August and September

During the summer months, thousands of home movie makers are vacation-bound or perhaps searching for film lecture material. If you are among these fortunate travelers, why not plan your camera tours to take advantage of some of these special events and festivals that flourish during the coming months? Since some of the dates listed below and subject to change, it is wise before making your itinerary, to contact local Chambers of Commerce for further details.

* * *

AUGUST 1954

Antique Fair

Asheville, N. C., Aug. 10-13

Atlantic Tuna Tournament

Galilee, R. I., Aug. 30-Sept. 2

Baby Parade

Wildwood-by-the-Sea, N. J., Aug. 5

Baseball Tournament

National Baseball Congress, Wichita, Kansas, Aug. 20-Sept. 6

Canada Club Matches

International Golfing Meet, Montreal Aug. 20-22

Canoe Championship

Hawaii, Last week August

Craftsman's Fair

Belknap Mt. Recreation Area, Gilford, N. H., Aug. 3-7

Danish Days

Solvang, Calif., Aug. 7, 8

Farm Sports

Champaign-Urbana, Ill., Aug. 26-27

Festival of Nations

Red Lodge, Mont., Aug. 14-22

Fiesta de las Flores

La Mesa, Calif., Aug. 14, 15

Folk Festival

Duluth, Minn., Aug. 7

Asheville, N. C., Aug. 5-7

Gift of Waters Indian drama

Thermopolis, Wyoming, Aug. 1

Hall of Fame (Baseball)

Cooperstown, N. Y., Aug. 9

Highlands Festival

Abingdon, Va., Aug. 1-15

Hula Festival

Honolulu, T. H., Weekly in August

Indian Day Narragansett Tribe

Charlestown, R. I., Aug. 14, 15

Indian Exposition

Anadarko, Okla., Aug. 16-21

Indian Pageant

Canon City, Okla., Aug. 1

Indian Paw-Waw

Ponca City, Okla., Aug. 19-23

Kids' Radeos

La Junta, Colo., Aug. 10-12

Labster Festival

Rockland, Maine, Aug. 6-8

Mountain Climb

Boulder, Colo., Aug. 8

Music Festival

Brevard, N. C., Last 2 Weeks August

National Tennis Tournament

Salt Lake City, Aug. 16-22

National Trout Derby

Livingston, Mont., Aug. 8

Pet Parade

Olympio, Wash., Aug. 20

Pow-Waw Indian Ceremony

Lafayette, R. I., Aug. 7, 8

Religious Pageant

Hill Cumorah near Polmyro, N. Y., Aug. 12-14

Salman Derbies

Westport, Wash., Aug. 22-29
Port Townsend, Wash., Aug. 28, 29
Warrenton, Ore., Aug. 30-Sept. 6
Astoria, Ore., Aug. 30-Sept. 7

Shakespearian Festival

Camden-Rockport, Maine, Aug. 3-8

Smoki Snoke Dance

Prescott, Ariz., Aug. 7

Soap Box Derby National Championships

Akron, Ohio, Aug. 15

Square Dance Festival

Steamboat Springs, Colo., Aug. 6, 7

Timber Carnival

Morton, Wash., Aug. 14, 15

Tabacca Festival

Moultrie, Ga., Aug. 12-14

Water Carnival

Batesville, Ark., Aug. 4-6

Woodmen's Day

Tupper Lake, N. Y., Aug. 13, 14

SEPTEMBER 1954

Auto Race

Leading Annual Sports Car Race
Watkins Glenn, N. Y., Sept. 17, 18

Apple Festival

Hendersonville, N. C., Sept. 2-6

Carnival, Radea

Pahola, Hawaiian Island, Sept. 4-6

Chinese Moon Festival

Throughout Hawaii,
Date to be Announced

Clam, Oyster Opening

Championship Races,
Atlantic City, N. J., Sept. 18

Fall Festival

Duluth, Minn., Sept. 24-26

Fishing Festival

Lae Beach, Oahu, Hawaii, Sept. 18

Flapjack Day

Berthoud, Colo., Sept. 6

International Tuna Cup Matches

Wedgeport, N. S., Canada, Sept. 8-10

Livestock Show

Omaha, Neb., Sept. 24-Oct. 3

Men's Softball Tournament

Minneapolis, Minn., Sept. 17-24

Miss America Pageant

Atlantic City, Sept. 7-11

National Air Races

Dayton, Ohio, Sept. 4-6

Old Car Festival

Dearborn, Mich., Sept. 18

Round-Up

Pendleton, Ore., Sept. 16-18

Salman Derbies

Port Angeles, Wash., Sept. 4, 5
Florence, Ore., Sept. 7-10
Taft, Ore., Sept. 11-Oct. 24
Bandon, Ore., Sept. 12-Oct. 3
Edmund, Wash., Sept. 25, 26

Shrimp Festival

Morgan City, La., Sept. 4, 5

Sugar Cane Festival

New Iberia, La., Sept. 24-26

Sunset Dance

Taos, N. M., Sept. 29

WHAT OTHERS ARE SHOOTING

TO BUILD A FIRE ★★★ — By Horry Atwood, 8mm, color with sound-on-tape. 250 ft.

This film is based on a story of Jack London; adapted to film by Harry Atwood.

The story concerns a young prospector who makes a lone trip despite the advice of an old sourdough not to travel in the Arctic alone.

Accompanied by his dog the prospector has an uneventful journey for the first few miles, but after that ill-luck dodges his footsteps and he doesn't make it. He succumbs to the cold and dies.

Atwood, as always, does a fine photographic job. He has a variety of unique long shots, close-ups and panoramas which describe the terrain exactly as it is. But he falls down on the narration.

For example, when a bank of snow rolls down and extinguishes his fire, the viewer knows that the fire is out. Yet Atwood chooses to announce this fact via the narrator, and we feel that this is absolutely unnecessary. He does it again when the prospector, numb with cold and already half frozen, falls into a stream of water and hastily removes shoes and socks in order to prevent a very quick freeze.

Now let's take the story. To be a story, any scenario must have a beginning, a middle and an end. We do have this here, after a fashion, but the film states only that a man struck out in snow to reach a certain point, and does not make it. So what?

Now suppose that the man dies, after making every effort to survive, and then, in the last sequence we dissolve to a small cabin, no more than 300 yards away, inhabited by a lonely prospector who is talking to his dog. The dialog might concern the possibility of going out that afternoon, or not going out. After a few moments of reflection the man decides to stay inside, and in the meantime, our hero freezes quietly to death. The irony of such a situation would make the film far fresher and much more exciting. This way, we have merely the record of an unsuccessful trip in the North Country and that is all.

The tempo is a little draggy and this can be overcome by eliminating part of the first sequence. It takes too long to get started. But the cutting and choice of angles are both very good.

Now let's consider the narration. As we said before, there is too much talk. The picture alone carries the story very well, and very little nar-

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ration is required. Atwood loused this up with too much yakking. And besides the narrator did not know how to use his voice.

All in all, it is a pity that Atwood didn't use a twist or gimmick at the end, similar to the sequence we suggested here. But it isn't too late, because he can shoot the cabin sequence, splice it in, making the story grow to a full climax as it reaches the last fade-out.

If this is done, Atwood would have one of the best films which we have seen to date, this year.

Shot in Anchorage, Alaska, the picture has authentic backgrounds and this is another reason why the final scene should be added. And this picture proves again and again what can be done with 8mm. The story is the thing, and it matters little whether it is shot in 18mm or 16.—H.P.

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Mobile Tripod.

So far, no one has designed a workable tripod for use in a car or truck; but the new Triangle J Autopod manufactured by the Jewett Mfg. Co., 201 Del Mar Place, San Gabriel, California, seems to be the answer for those who want to capture unusual shots which seem to appear usually when the cameraman is driving in his car. The unit is well made of sturdy anodized aluminum, and adjustable to fit



any car, and can be easily removed, when necessary. Pictures can be made when the car is moving or standing still. Test shots made by the

"Let's Go Shopping" staff indicate that unusual dolly shots can be made with very little apparent movement showing in the finished film. Footage shot by an independent producer in Hollywood. (see cut) indicates that this is true. Priced at \$57.50, the unit is a good buy and should prove invaluable to amateur and professional alike.

* * *

Lenses for Wide Screen

Elgeet Optical Company Inc., 838 Smith Street, Rochester, N.Y., announces the production of the Elgeet CINEMATAR WIDE SCREEN ATTACHMENTS. The Wide Screen Attachment is available to fit all makes of 8mm projectors, providing four times normal size. Following the trend



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* * *

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Another exclusive feature of Reel-Tainer is that it is its own container, eliminating the need for cartons or

• See "SHOPPING" on Page 324

2 SHORT SCRIPTS...

The Intruder

By DEXTER JONES

1. M.S. Man climbing ladder to bedroom window.
 2. M.S. Passer-by looks up, startled.
 3. C.U. Man starts to open window.
 4. C.U. Passer-by stares up at him.
 5. M.S. Man disappears head-first through window.
 6. S.S. Passer-by rushes off.
 7. M.S. Passer-by enters phone booth and dials number.
 8. C.U. Policeman picking up phone.
 9. C.U. Passer-by speaking.
 10. C.U. Title: "I've just seen a burglar breaking into my own house."
 11. C.U. Policeman noting address.
 12. M.S. Passer-by leaves phone booth and heads back towards house.
 Fade out.
 Fade in.
 13. M.S. Policeman and passer-by arrive at house together. The police-

man knocks at the door, while the other waits at the foot of the ladder.
 14. C.U. Man opens door.
 15. C.U. Policeman, speaking and pointing to ladder.
 16. C.U. Title: "Any arguments?"
 17. C.U. Man laughs and speaks.
 18. C.U. Title: "I live here — just forgot my key."
 19. M.S. Passer-by looks outraged. Policeman grins and leads man off.
 20. Policeman speaking.
 21. C.U. Title: "Try a better one next time."
 22. C.U. Passer-by eurns and enters house.
 23. M.S. Passer-by ransacking drawers of silverware. He laughs to himself.
 24. C.U. Title: "That's given me a clear field."

(The End.)

The Bookworm

By JANE LEWIS

1. M.S. Public library reading-room with several people sitting around the main table.
 2. C.U. Man engrossed in an enormous volume.
 3. M.S. Someone walks out, slamming the door.
 4. C.U. Man looks up annoyed, and speaks to the other readers.
 5. C.U. Title: "No consideration for others!"
 6. C.U. He shhakes his head sadly and resumes reading.
 7. M.S. Boy brushes past corner of table and knocks over a small pile of books.
 8. C.U. Man looks up angrily.
 9. M.S. Boy backs away sheepishly and knocks over a bigger pile.
 10. M.S. All the readers turn and stare at him.
 11. C.U. Man speaking.
 12. C.U. Title: "They shouldn't allow kids where folks are trying to study."
 13. C.U. He resumes reading book.
 14. M.S. Two girls enter the room,

talking excitedly.

15. C.U. First girl's mouth chattering furiously.
 16. C.U. Second girl's mouth talking even faster. (Both these shots would look best speeded up by running at half speed).
 17. C.U. Man turns to them and speaks.
 18. C.U. Title: "Please! I'm trying to concentrate."
 19. M.S. Girls look at him coldly and continue as before.
 20. M.S. Man gets up and speaks to library official.
 21. C.U. Title: "Can't you throw them out?"
 22. M.S. Official escorts two girls out of reading room.
 23. C.U. Man returns to his book.
 24. M.S. Official returns to room, glances over man's shoulder, and peers closely, grinning.
 25. C.U. An open girlie magazine is hidden in the impressive looking volume.

(The End.)

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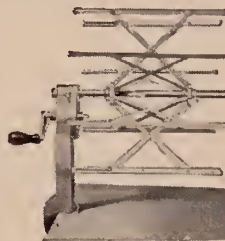
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MUSIC

• Continued from Page 309

you cannot do the job properly yourself, enlist the help of a friend whose voice is better suited to the requirements. It may mean the difference between success and failure for your picture.

* * *

In this series of articles on the application of music to movies, Mr. Garlock has endeavored to be as specific and detailed as possible. However, many readers may desire additional information on certain subjects covered or answers to questions on subjects that have not been covered.

At the conclusion of this series Mr. Garlock will present a series in the form of answers to questions submitted by readers. If you have any questions or desire further information, send your requests to "MUSIC FOR YOUR MOVIES", c/o Home Movies, 6327 Santa Monica Blvd., Hollywood 38, Calif.—ED.

ZOO MOVIE

• Continued from Page 310

She nodded and almost dropped the camera.

"Remember," I growled hoarsely, "if you decide to follow him with a pan — keep him in the center of the finder"

Sneaking around to the upwind side of the moose, I flushed two startled deer, a covey of grouse and almost stepped on a rattlesnake. Then I was out on the lake again and shouting at the top of my voice. Waving my arms like a demented windmill, I charged straight at the browsing moose. Without a moment's hesitation he turned and began galloping in the exact route I had expected he would.

"Did you get it?" I said, returning breathlessly.

"Uh huh," she replied calmly. "Though I still don't see why you had to chase him so darn close to me. He almost ran over me."

I suddenly noticed the telephoto was on the camera.

"You didn't . . ." I gurgled pointing at it.

"What? Oh, *that*!" she tittered. "Sure. Kept it on him every step of the way. Now we'll have a real sharp close up!"

He passed her at a distance of about six feet.

Probably the only damn moose I'll ever see.

And him blurred like a seven day eye strain.

Another prime example of this sort of cooperation is the Day We Lost The Monster. While living it up at the

beach one summer, we began hearing rumors that a huge sea beast of unknown specie had been spotted from time to time. We asked the usual questions with the usual amount of mixed interest and disbelief, and received the usual answers which told us everything and nothing. The monster had been seen by everybody including the village idiot, but nobody happened to be carrying a camera at the time.

"Sounds pretty wild to me," commented my hard headed, ultra cynical mate. "Sounds like something you might dream up after a third martini at a dull party. If there's anything resembling a sea monster around here, I'll bet my last household allowance it was born in a cavern with a Federal seal on the cap."

That's the way she keeps her girlish figure. Gets all her exercise jumping at conclusions, you see.

"I want to be around to watch your face when the first flying saucer lands," I said kindly. "Just for the sake of science, let's keep a weather eye open anyway."

We did, but nothing occurred. A week passed and then one morning we were shooting some seals frolicking in the surf when a pasty faced youngster passed us at approximately the speed of light or slightly slower.

"Wassa'matter?" I screamed anxiously at him before he was lost to view. "Tidal wave coming?"

"Naw! Big monster paddling around in the cove at the end of the point! Must be two-hunnert feet big!"

Normally, it took us twenty minutes to reach the sheltered cove, a deep water nook protected by natural rock walls on three sides, but this time we made it in five. Once there, we peered nervously around but there was no sign of anything monstrous or otherwise; just a few lazy pelicans bobbing on the incoming swells and a rock crab or two scabbling here and there at the water line. Ten more minutes went by bringing a flock of hungry gulls overhead, but peace and stillness was the order of the day.

"Hah" crowed the wife, lifting a lip at me.

"Look," I said a bit tense from the inner conviction that something *was* brewing. "Sometimes these things take time. You think the Disney camera crews don't have to sit and wait hours for some of those terrific scences?"

Another fifteen minutes shuffled off.

"Ah, nuts!" decided the wife impatiently. "How much footage left in the camera? I see some gull nests down there on the other side of the cove. Maybe I can get a close up of the babies, if any. And that'll be a

lot more likely than your fictitious monster, Buster!"

Reluctantly, I handed over the 16. I still felt that somewhere in the green depths below there was a sensational subject just waiting to be finally put on film. She took about twenty-five minutes to clamber down and shoot the remaining film and climb back up again.

"There's babies there all right," she mused rather dubiously, "but I don't know if there was enough light. I hope they come out okay — cute little rascals."

Without warning, the water in the center of the cove began to boil and roil. I clutched her arm.

"There's no film left"

I began digging frantically through all my pockets.



"I haven't got any extra, either!" she wailed.

And while we stood there petrified, the biggest damn Manta Ray this side of the Fiji Islands surfaced, floated like an enormous black triangular blanket and finally swam leisurely out of the cove and out of sight.

Do you know that to this day I can't stand the sight of baby sea gulls.

But every fish story should have a topper. And if you don't think I have one, you're battier than a Peruvian belfry. Trouble is, it hurts to remember it much less go into it in great detail.

Not long ago we took the kids down to our local amusement pier for a day's outing. As I loaded everybody into the car, the wife noticed the faithful old 16 dangling in its case from my shoulder.

"Oh, don't lug that thing along today!" she complained. "Just for once I'd like to have you take the boys on the rides with me . . . instead of wandering off and spending all your time shooting the pier-zoo animals through the bars. Can't you devote just one day to your family?"

I allowed as how I guessed I could and when we parked the car, I left old 16 behind for the first time since I bought it.

Sometime later, after a frenzied afternoon among the candied apple

stands, the merry-go-round, the whip-rides and all the other pike attractions — we were writing finis to an enjoyable day with one last ride on the ferris wheel when the shrieking began below us.

The ferris wheel stopped, leaving all four of us swinging gently in the gondola some sixty feet above the crowds and concessions. I craned my head cautiously over the gondola's edge for a looksee at what all the yelling might be about.

"Good grief!" I exclaimed. "Look at that!"

Three more heads peered over the edge.

Walking up the middle of the amusement zone with stately dignity came a lonely old lion that somehow had escaped his cage. He strolled along, completely ignoring the hysterical masses of fleeing humanity and those who pressed themselves against the concession stands in frozen terror.

"Quick!" demanded the movie-minded girl I married. "Slap the telephoto on and get him before they block him out of sight in an attempt to capture him."

I leaned back and laughed softly. It had a rather hollow sound to it and the vaguest trace of agony in it.

She whipped around, her eyes snapping with excitement.

"Wings to grow," I said evenly, pointing to the car keys and then to my cameraless shoulder. "That first step down looks like a honey."

You want to know something? Our kids get their little mouths washed out with soap whenever they happen to slip and say "ferris wheel" in front of momma and daddy. They don't understand why, of course, and I'd tell them except they both are getting interested in how daddy makes home movies and I don't want them prejudiced against their mother.

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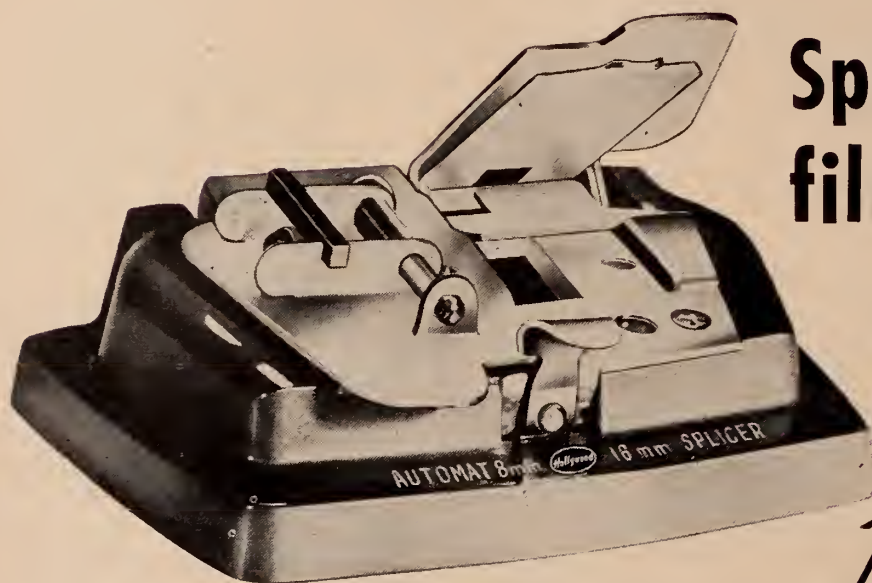
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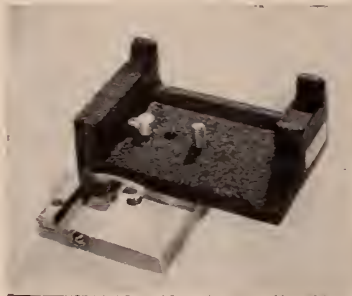
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in review

PREFACE TO CHEMISTRY

EDUCATIONAL. Sound, 16 min., color or b&w. Rental, sale. Collaborator: S. Ralph Powers, Teachers College, Columbia University. Users: Highschool and college instruction to chemistry.

Content: Provides an introduction to a study of chemistry, including importance of chemistry in modern living and an indication of how it will affect the future. A costumed scene shows alchemists stirring their brews, as narration explains that this was the rudimentary beginning of chemistry, the search for the elixir of youth and how to change lead into gold. Joseph Priestly is named as the father of modern chemistry and shown as an actor performs the oxidation experiment. Lavoisier's development of research methods is also depicted. A table of elements is shown and narration explains the importance of their identification. In a classroom setting a chemical change, phosphorus and iodine, is demonstrated. The three basic areas of chemistry, inorganic, organic, and physical, are named and demonstrated.

THE ABC OF JET PROPULSION

(Power Primer series)

SPONSORED. Sound, 20 min., color. Loan. Produced by Soundmasters, Inc., for General Motors Corporation.

Users: Junior high through adult age groups interested in jet propulsion.

Content: Explains, through animation, the basic principles of jet propulsion, illustrating how the jet principle is also used with gas turbines, turbo-prop airplanes, and rocket propulsion. Introductory sequences quickly and humorously trace the idea of air travel from dragons, to balloons, men with wings, and the Wright brothers. Three cartoon characters are introduced as Air, Fuel, and Ignition, who do not understand how jet planes can fly without propellers. Through cross-section drawings, the film explains what a jet engine is and how it works, the principle of reaction on which it is based, the function of each of its main parts, its advantages and problems, and how it differs from other internal combustion engines. Jet principles are also illustrated in use in gas turbines, turbo-prop airplanes, and rocket propulsion. In the conclusion, the three cartoon characters take a ride in a jet plane, and then plan to ride to the moon.

Comment: The film is entertaining, and the animation tends more to make explanations easier to follow, rather than distract.

Distributor: Film Library, Public Relations Dept., General Motors Corporation, 3044 W. Grand Blvd., Detroit 2.

THE PHOTOGRAPHER

EDUCATIONAL. Sound, 26 min., b&w. Sale.

Content: Explains and illustrates the principles of picture composition and photographic artistry. Explanations are given by Edward Weston, a leading American photographer.

Distributor: United World Films, Inc., 1445 Park Ave., New York 29.

OLD VIRGINIA

SPONSORED. Sound, 12 min., color. Loan. Available for TV. Produced by Martin Bovey Films for Minneapolis-Moline Co.

Content: Makes a tour of the historical points of interest in Virginia. Beginning the tour at Mount Vernon, the film moves down the Potomac to Gunston Hall. On the James River, Carters Grove and Jamestown is shown before going on to Williamsburg, restored to Colonial authenticity by John D. Rockefeller, Jr. The film journey also includes Charlottesville, the University of Virginia, Monticello, the agriculture of Virginia, and the Skyline Drive in Shenandoah National Park.

Distributor: Film Library, Minneapolis-Moline Co., Minneapolis 1.

OUR PEOPLE IN MUSIC AND SONG

EDUCATIONAL. Sound, 64 min., color. Rental, showing with lecturer. Produced by Newman-Schmidt Studios for Heid-Sarapa Enterprises.

Content: Depicts Serbian, Croatian, and Slovenian folklore through songs and dances by American groups who are descendants of the three nationalities. Amateur and semiprofessional choral groups, church choirs, and dancers sing the songs and dance the dances that they learned from their parents and grandparents. Included are wedding scenes, harvest scenes, and others. Although made primarily for showing to nationality groups, there is explanatory English commentary at intervals. The participating groups are principally from the Pittsburgh-Cleveland-Akron area.

Distributor: George Heid Productions, William Penn Hotel, Pittsburgh 19.

WORLD OF LITTLE THINGS

EDUCATIONAL. Sound, 15 min., color or b&w. Sale to educational institutions.

Users: Upper elementary, highschool, and college general and biological science.

Content: Introduces fresh water, marine, and microscopic plant and animal life through time-lapse photography and dark-field microscopy. At the beginning, the historical background of the microscope and Leeuwenhoek's work are briefly sketched. Then, typical minute metazoa and protozoa found in fresh water are identified. The anatomy and physiology of the amoeba, volvox, paramecium, and didinium are presented, and the relationship of plants and animals to each other in a waterdrop aquarium. Next, planktonic animal life are identified; flatworms, medusa, segmented worms, protozoan, polychaete larvae, and radiolarians. Microscopic plant life follows with a discussion of algae and diatoms. The concluding sequence of the film relates the moral and spiritual values indicated to the scientific considerations previously discussed.

Comment: Enhanced by the use of dark-field microscopy which gives brilliant color to the animals and plants under the microscope this film is a noteworthy introduction to the minute population that inhabits the earth. The narrative is clear and concise, and blends with background music into a most interest-provoking accompaniment to the superior pictorial presentation. The narration's summary, indicating an infinite wisdom and design behind the varieties of life on earth, provides a provocative synthesis with the scientific explanations of the film as to the creation of life on earth.

Distributor: Moody Institute of Science Educational Film Division, 11428 Santa Monica Blvd., Los Angeles 25, Calif.

ATOM SMASHERS

(Magic of the Atom series)

Previewed by FILM & A-V WORLD, June 1954.

EDUCATIONAL. Sound 12½ min., b&w. Sale. Available for TV. Produced by Handel Film Corporation. Technical assistance: Atomic Energy Commission at the University of California at Los Angeles Atomic Energy Project.

Users: Highschool science and current events clubs; adult audiences.

Content: Identifies various types of atom smashers, briefly explaining their principle. The complicated equipment in the Brookhaven laboratory in Long Island is shown in the introductory sequence. Inventor of the cyclotron, Ernest Lawrence, and his first tiny accelerators, measuring only four inches across, are depicted. In contrast, the betatron with its 10,000 ton magnet is shown. A model of the betatron is compared to the size of a model of a man. On a drawing of the betatron, the path of the atom is shown. As preparations for the smashing of an atom are being made with a cyclotron at Brookhaven, narration explains the atoms travel at 30,000 miles per second. The synchrotron, shown at Berkeley, is said to speed the atom to 186,000 miles per second. Dr. Edward McMillan, inventor of the synchrotron, is depicted. When the casmotron is shown, narration states that its energy almost equals that of the cosmic ray. It is explained how science makes its calculations from results made on films. The cloud chamber is briefly described and the concluding sequence shows a photograph of the smashing of an atom.

Comment: The film impresses one with the huge machinery necessary for smashing particles that can't even be seen. The explanations are as simple as possible, but still very technical for the average audience.

Distributor: Handel Film Corporation, 6926 Melrose Ave., Hollywood 38.

MIGHTY MINIATURES

SPONSORED. Sound, 15 min., color. Loan. Produced by Miniature Precision Bearings, Inc.

Content: Describes the manufacture and inspection of miniature bearings and their application in precision mechanisms. It shows in detail how bearing rings are machined and polished, and how the completed assembly is tested for concentricity, torque, ring diameter, and other dimensions and characteristics. The conclusion demonstrates the manufacturer's quality control program and packaging methods. Slanted for technical societies and engineering groups.

Distributor: Engineering Dept., Miniature Precision Bearings, Inc., Keene, N. H.

Jackson Winter Independent Producer

By JAMES RANDOLPH



JACKSON WINTER

Jackson Winter is a 40-year-old motion picture cameraman in Hollywood who has made more than a score of documentary films — all of them away from the movie center; in fact, he shot all of them abroad. Next month he leaves again for Panama, South America, Syria, Lebanon, Jordan and Egypt on three separate shooting assignment. Oddest thing about Winter is that he writes, edits and shoots all his own stuff, to order and in this way eliminates the temperamental hassles so common when various kinds of talent must work together. Most outstanding thing about Winter's material is that he has a keen sense of flowing time plus a flawless technique, no matter what the subject or where he happens to be at the time of shooting. A review of one of his films, "The Magic Walls of Carcassonne" reviewed by Film World is reproduced below.

* * *

THE MAGIC WALLS OF CARCASSONE

(Stories of Yesterday's World series)

EDUCATIONAL. Sound, 12½ min., color. Sole. Produced by Jackson Winter.

Users: Junior high through college history; general audiences.

Content: Presents the history of Carcassonne as revealed in its architecture. Dr. Jean Girou, physician and surgeon, who now lives in the castle of Carcassonne, is shown as he makes notes one evening on the history of the castle. The walls, which once saw many battles, are shown as the sound track recreates battle sounds and as narration describes the implements of war. Various parts of the castle demonstrate the influence of the Romans, Visigoths, Saracens, and others. Many sequences show the antiquity of the town and the beauty of the countryside, as narration points out various bits of history surrounding the area.

Comment: Use of smoke or mist across the screen when unseen battles are being waged is interesting and helps to create the illusion of time. The historical notes are also interesting, but some preshadowing background needs to be presented to derive best results.

Distributor: Simmel-Meservey, Inc., 854 S. Robertson Blvd., Los Angeles 35.

Petra, famed "City of Rock" in the mountains of South Jordan, was the subject of Winters' films. Note the tremendous size of the edifice by comparing the two horses, (bottom). Building is eight stories high.

WHILE Winter's films might be classed as "travelogs" that much maligned word somehow falls short of the real description of his film. First of all Winter weaves facts and a mass of information into his 12½ minute films, each one complete in itself. For example, when he shot "The Six Faces of Pharaoh" in Egypt, he produced a visual record of Egyptian history in a capsule and then related this to present day Egypt. This way, the viewer can compare present day events with ancient Egypt and get a better concept of the times and habits of that ancient civilization.

"It's simply research, and then more research," said Winter. "And what's more, this is all done before I go out

to shoot, because without notes and definite shooting script the work of the cameraman becomes almost too much. What with angles, exposure and other items relative to the film itself, it is too much to expect that the cameraman will also work out a story pattern at the same time. But with notes at hand, it is a simple matter to shoot your stuff quickly and then get out to the next one."

He has set up a series of basic rules for himself, and here they are:

1. Thorough research, compiled into note-books is paramount to the success of your picture.
2. Make a continuity rough (not a complete script) that outlines the subject as you'd like to see is in finished form. Many local conditions about which you know nothing until you arrive can throw a beautiful, prepared script into the wastebasket.
3. Once under production, the research notes, plus the continuity rough, plus the local conditions, will blend together and you'd be

• See "WINTER" on Page 329



Cine Camera Equipment

By JULIUS SMITH

Last month the cine camera in all its variety was discussed with specific reference to the best ones available today. While most of these cameras demand a considerable outlay of cash, the new producer would do well to consider carefully the extra equipment necessary to complete his equipment. The author here lists the necessary components needed and shows how the use of one or the other may help him to make pictures with professional polish.

* * *

LAST month we discussed the various cameras which the average professional will buy and use in order to cover the kind of motion pictures which he will make, or plans to make.

But the buying does not stop with the camera.

There are supplementary lenses, viewfinders, motors, tripods, dollies and other units which are mandatory for good work. If the independent producer does not have them, then he cannot compete with the next fellow and expect a client to choose his product over that of a competitor.

Lenses

Basic requirement in this department are usually a standard, wide-angle and telephoto lens. The wide angle and standard lens will be used most of the time, and it is a good idea to choose coated lenses, with T stops calibrations so that f:5.6 on the standard lens is exactly the same as f:5.6 on the wide angle. This costs money but pays off in the long run. It saves film and insures exact exposure and color saturation.

The Kodak Ektars are excellent lenses, as are the Bell & Howell as supplied by the respective camera manufacturers. The Swiss made Kern-Paillard lenses are very good, and our own American made Elgeet & Wollensak lenses take a back seat to no one.

A famous Hollywood cameraman once said, "I don't care what kind of a hunk of glass you give me — if the light is right and you can focus the thing, then I'll get decent sequences."

And this is true too, but it is only so because this gentleman has shot so much footage that he knows how to get the best out of any lens. He may find out that it isn't much good at f:2, but a wonderful lens at f:16, for example. So he will use it at f:16 and proceed to get wonderful shots. The man behind the camera counts for a great deal.

Focus

The Cine Special, (Kodak) has a very exact system of determining focus. A small right-angle prism is used

and focus can be checked before exposure. The Bolex also uses an excellent system for focussing and the choice lies of course with the buyer. Bell & Howell supplies a checking device called a Critical Focuser. Bell & Howell Specialist camera uses the rack-over principle, where field and focus can readily be determined.

Matte Box

A matte box is a square, sunshade affair usually attached to the front of the camera and made so that it will accept various filters and masks for trick effects and other variations from normal shooting. The Camera Equipment Co., 1600 Broadway, New York, supplies a sunshade and filter holder for the Cine Special and Bolex which takes a 2" square size filter. The Camera Mart, 1845 Broadway, New York, sells an optical Effects Unit which can be used for special optical effects.

Magazines

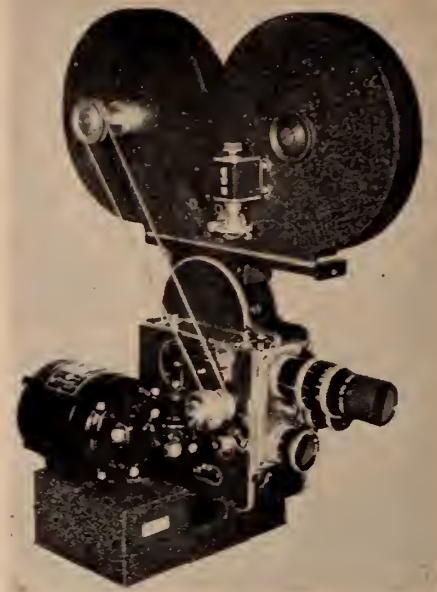
Magazine merely extend the use of the standard capacity of the camera. Kodak makes 100 and 200 foot magazines, as does Bell & Howell, with special 400 foot magazines offered by Par Products Corp., 928 N. Citrus Ave., Hollywood 38. This one, by the way, requires no special power other than the standard spring drive, the company states.

Reason for the vast amount of accessories is that 16mm motion pictures have "just grown" with no farsighted plan, (because no one could foresee the tremendous strides in this medium). As a result, special equipment not built into the actual cameras are very necessary in order to complete the basic camera and make it ready for shooting.

As an example, the Cine Special is a fine camera but no one at Kodak dreamed that at some time in the future cameramen would demand special turrets in place of the standard job carrying two lenses. Par Products makes such a turret for this camera and evidently sell a great deal to cameramen who demand a three-turret job.

Motors

Accessory motors are needed because the average camera will allow only the exposure of a short length of film. (comparatively speaking). For this reason, motor drives have been introduced so that the cameraman will get as much action as possible with 200 foot and 400 foot magazines and not have to stop in the middle of a



Stevens 400 foot magazine installation.



Par 4-lens turret and rackover conversion for the Bell & Howell 70-D Camera.

scene in order to change film or wind the spring motor.

Auricon cameras have an electric motor drive built into the camera with a variety of magazines and turret styles available. Reason for this is that the designer of this equipment started manufacture of this excellent camera when the demands for special movie jobs were obvious and as a result built into his equipment most of the things which cameramen were demanding.

Special motor drives are also available for the Bell & Howell professional cameras.

Stevens Engineering, 2421 Military Ave., Los Angeles 64, California, make a special battery camera drive unit which has four speeds, forward and reverse using the standard 6 volt batteries.

A synchronous motor drive, 110 volt is sold by Camera Equipment in New York, and also a variable speed motor with tachometer for the Cine Special.

Tripod

The most critical factor with motion

• See "EQUIPMENT" on Page 331

SPECIAL EFFECTS

• Continued from Page 310

to record on film.

Butter—A small amount of margarine coloring will make butter appear more realistic.

Caviar—Mix some buckshot with axle grease.

Cobwebs—First place a thick layer of rubber cement between two flat sticks. As you pull the sticks apart, long strings of "cobwebs" will be formed, which can be placed on the furniture or walls. The cobwebs may photograph clearer if talcum powder is dusted on them.

Coffee—Weak, light-colored coffee photographs better than black coffee. A small amount of dry ice in the cup will make it steam.

Cracked ice—A small amount of crinkled cellophane in a glass will show up better than the real thing, and will not melt.

Disappearing sword or knife—From a theatrical supply house or novelty store you can get trick knives that telescope into the handle when pushed against a body. For some scenes rubber daggers may be used.

Fire—For outdoor scenes or for closeups, there are no satisfactory substitutes for real fire. For medium indoor fireplace shots, pieces of silk or paper fanned upward will be realistic. A small flame from an alcohol burner or canned heat held close to the camera will create an illusion of the entire set enveloped in flames. A small amount of table salt added to the fire will make it photograph better. Flickering light will suggest a fireplace fire without actually showing it.

Flashes and smoke puffs—These are better left to experts unless you are sure you know your chemicals. Photographer's magnesium flash powder is safe to use if you follow directions and use small quantities. (Take care! Ed.)

Flower petals falling—First fasten petals to plant with thin wire. To release petals, pull the wire out.

Fog—When hot steam is blown over cubes of dry ice, thick fog is produced. Or the dry ice may be dropped into pails of boiling water. It is important to avoid getting too heavy fog on the set; otherwise objects cannot be picked up by the camera. Fog filters are available that fit over the camera lens. The main disadvantage of this method lies in the fact that there can be no natural movement in the "fog".

Grapes—Will appear more luscious if you dust with talcum powder, blow off the excess and dip in water.

Head or body gunshot wound—Assistant offstage can "shoot" victim with vegetable dye capsule fired from peashooter. Another way is at sound

of gunshot to have actor clasp "wound" with hand holding capsule of chocolate or vegetable dye. When his hand is removed, "blood" may be seen.

Ice cream—Mashed potatoes mixed with vegetable dye will not melt under the lights.

Iceicles—Dip cellophane strips into a mixture of gasoline and melted paraffin.

Liquor—Tea appears about the same on film.

Meat—Meats will film better if the lean parts are painted with concentrated grape juice.

Miniatures—Some wonderful special effects can be done with miniatures, ranging from scenic mountain views to train wrecks. Toy sections of department stores or variety stores will give you plenty of ideas. Miniature sets are generally more convincing if they are not held on the screen too long.

Moonlight effects—Your camera store will help you find a filter that will enable you to make "moonlight" scenes in broad daylight.

Old clothes—Rubbing beeswax on clothes will give them a shiny look. To achieve out-of-date decrepit appearance of clothes, dampen them, place stones or other weights in pockets and hang them up for a few hours.

Rain—Water, properly used, produces the best illusion of rain. One professional property man keeps his floors clean and dry by dropping the rain into a large tarpaulin. After the show, he collects the water by first unloading some dry sand into it, and then shoveling up the water-soaked sand. One good way to produce rain is to fasten together a number of sprinkling cans and tipping them together over the set when rain is needed. Adding condensed milk or blue ink to the water will make it show up better on the screen. Also, a hard side lighting makes the rain photograph better. As Rudy Bretz, the TV authority has pointed out, it is possible to create an excellent illusion of a rainy day without having a single drop of water falling. Since the illusion of a rainy day is conveyed by the surface of objects, these can be so coated as to appear wet and shiny. Areas of the set that should appear damp may be sprayed with a solution of 1 quart of water mixed with 1 pint of LePage's glue. A thin spray of varnish should produce similar results. Ordinary glycerine, sprayed on hats, clothing, umbrellas and other props will give them the right rain-soaked appearance.

Smoke—When liquid titanium tetrachloride mixes with air, heavy white smoke fumes will result. Another method is to soak rags into a solution

• See "SPECIAL EFFECTS" on Page 331

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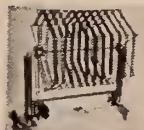
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SHOPPING

• Continued from Page 314

cans. This means that title and film data stay with film and reel at all times; thus avoiding errors of mismatching reels and cans.

A tight fitting circular ring cover fits over the reel when Reel-Tainer is not in use, thus sealing it. Reel-Tainer offers unusual protection against dust and lint, particularly on



the edges of the film, as well as against harmful light rays, mold, fungus, rust, and corrosion. Also, it does not demagnetize magnetic sound tracks.

Reel-Tainer is priced at \$1.25 for 8mm, 200 ft. size. For more complete information regarding Reel-Tainer, write direct to the manufacturer, APT Corporation, 4332 Stockton Boulevard, Sacramento, California.

* * *

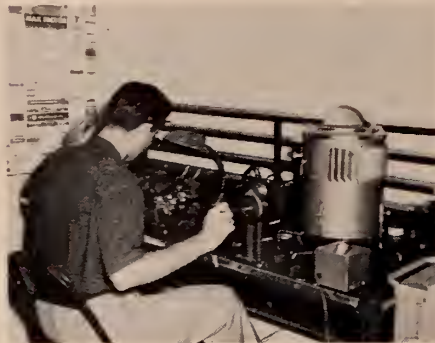
Portable Air Conditioner For Car and Home

Here's something new in air coolers. The Davison portable air conditioner seems to be just the thing for cameramen who use their automobiles a



great deal yet need a cooler which can be used on the regular 110 volt line. The Davison cooler works on the age-old principle of cooling air by the evaporation principle. Hot air enters the vents in the unit, is passed through

water and then the cooled air is blown out via a powerful fan. It attaches to any car via the cigar lighter opening, and is then readily portable and can be used inside by plugging an adapter into the unit. Available in 6 volt and 12 volt models, the unit

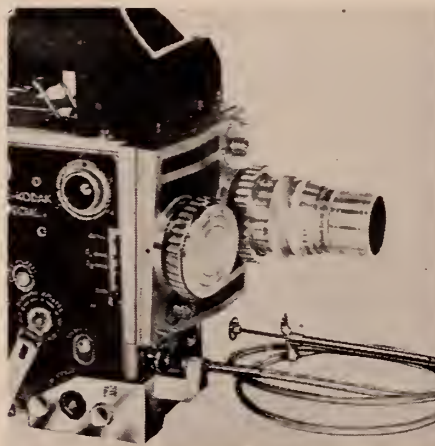


sels for \$59.95 complete with adapter. This should prove to be a useful accessory for those who do much hot weather traveling and need a cooler for processing or general cooling. Write the distributor, Beacon Shops, 8614 South Western Ave., Los Angeles, California. On test, the unit reduced temperature from 93 to 73 in seven minutes operation in a standard automobile.

* * *

New Cable Release For Cine Specials

PAR Products Corporation announces a new cable release for the Cine Special. The cable release makes available to users of this camera all the advantages of remote operation of the shutter release, includ-



ing camera steadiness, freedom of movement, and easier shooting while viewing for the cameraman. This means greater operating convenience and flexibility.

The standard PAR cable release is all metal, 3 feet long, with an adapter to permit use on both Cine Specials I and II. The unit is complete, ready for easy attachment by the user and no special tools, or modification of any kind are required. Price is only \$24.00.

The cable release is also available for Cine Specials equipped with PAR

four lens turrets. These releases must be installed by the manufacturer and the price of \$18.50 for this release includes installation.

Cine Special cable releases can be obtained through your dealer or direct from PAR Products Corporation, 926 North Citrus Avenue, Hollywood 38, California.

VENICE

• Continued from Page 309

donna statue are two windows that open every five minutes to show the change in time. Above this is the golden lion of St. Mark set against a blue background with golden stars. At the top are two Mori figures that strike the large bell. The light will be good on the clock from 10 a. m. on but you will want to photograph the movements at 10, 11, or 12 o'clock to register enough activity.

Opposite the Clock Tower is the Campanile. Originally constructed in the 12th century, this 90 meter tower fell in 1902. By 1912, it had been rebuilt exactly as it was. An elevator takes visitors to the top where they enjoy an excellent view of the city, the Lagoon, and the surrounding islands. On the east side of the Campanile is the Logetta, a masterpiece by Sansovino. Destroyed by the fallen tower, this too has been reconstructed piece by piece, even to the terracotta Madonna inside. Of unusual interest is the detailed wrought iron gate in front of the Logetta. This gate, the good light in the morning. The Campanile can be photographed from anywhere along Piazzetta San Marco (to the right of the main square). Good framing can be had by utilizing the arches of the Doges Palace opposite the Campanile, or the decorative iron lamps in the Piazzetta.

At the south end of the Piazzetta are two columns bearing the statue of St. Theodore and the winged lion of St. Mark. Except for early morning, any view of these columns from the Piazzetta will be a silhouette.

While at the South end of the Piazzetta, you can shoot across the Lagoon at the Isle of St. George. Mist covered, the isle seems to rise out of the water with its church steeple and old sailing vessels appearing like ghosts out of the past.

All along the Riva (bank) are gondolas. Docked in rows, these sleek, black boats will give you many interesting pattern shots. Since they will be mostly backlit, exposure must be considered carefully.

A few feet west of the Piazzetta will give you the best vantage point for an overall shot of the Doges Palace. The sun creeps around in early afternoon to light both sides of the palace

visible from this point and still give you good modeling. Once again care must be taken in exposure for any over exposure will destroy the delicate coloring in this structure.

Still further west, just a few steps more, you can shoot the Santa Maria della Salute church. One of the finest examples of Baroque churches in Venice, it was built to fulfill a public vow, imploring the end of the epidemic of 1630. This plague killed over 47,000 people. A telephoto lens here will be helpful. But closer views of the church can be had only from a boat approaching the point, since it is



situated so close to the water, photography is impossible from its front, close-up excepted.

Retracing your steps to the Piazzetta, pass the Doges Palace and walk up the bridge beside it. To your left, over the canal, is the famous Bridge of Sighs. Connecting the Doges Palace, which was the executive house of power, to the jail, it derived its name from the many prisoners that passed through it. This is a shot that must be timed. The sun reaches between the buildings along the canal sometime before noon and lights the bridge for just about one hour.

Once again return to the Piazzetta and the Doges Palace. The Palace represents the height of Venice's political power and glory, much the same as the Church of San Marco represents her peak in religious expression. Its Gothic-Oriental style is unlike any other contemporary building in Italy. Two rows of supermounted columns, topped by the main mass of the building, together with its delicate pink and white marbles, give it a light, airy yet majestic appearance. The entrance to the Palace is at the north end of the building near the Church. This Porta della Carta, in a decorated Gothic style, was used to post the laws given by the Republic. Above the floor is the lion of St. Mark together with a statue of the kneeling Doge. On either side are statues of Temperance and Fortitude.

Entering the Palace via the Porta della Carta, you come to the La Scala dei Giganti (Giant staircase), surmounted by two large statues repre-

sending Neptune and Mars. You enter the first floor of the Palace through the Scala d'Oro (Golden staircase). Following is room after room of magnificent paintings and art treasures, the works of Tiepolo, Guariento, Aliense, Palma il Giovane, Zelotti, Bassano, Tintoretto, A. Vicentino, Titian and Veronese. Of special interest are the Sala d'Armi (Hall of arms and weapons) containing more than 2,000 weapons of the time and the Paradise, located in the Hall of the Superior Assembly. This painting by Tintoretto is one of the largest oils in the world. Containing 1400 figures, it measures 22 yards by 7 yards. While in the Palace you can visit the old prison. You enter the prison by crossing through the Bridge of Sighs.

With so much to see and so many things to photograph in and around San Marco, the following suggested shooting order will enable you to complete everything here in one day.

Starting about 9 a. m. shoot the Santa Maria della Salute, followed by shots of St. George Island and the gondolas. The Bridge of Sighs about 11 a. m., then the Palace, the Campanile, Logetta and the Clock Tower. After lunch visit the Palace and St. Mark's Church. About 3 p. m. the light should be around far enough to shoot the Church and the over all area of the Square.

Another day's shooting will consist of the Arsenal, the statue of Colleoni, a ride of the Grand Canal to the Rialto Bridge and the market place around the Rialto Bridge.

Starting once again about 9 a. m. walk from San Marco eastward along the Riva Degli Schiavoni to the Rio



dell'Arsenale. Turning left the arsenal will be in view. While walking toward it, you can shoot a long shot of the arsenal, with the canal in the foreground. With a Renaissance entrance of 1460, the Arsenal actually dates from 1100. Around the entrance are four lions (1687) and the allegoric figures depicting the Victory of Lepanto. A good shot of the entrance can be made from the little bridge that crosses the canal just before reaching the Arsenal. To the left of the Arsenal is the Naval History

Museum, one of the most important of its kind in Italy. One of its attractions is a replica of the richly adorned boat used by the Doges in celebrating the Sposalizio del Mare (Wedding of the Sea).



Return to the Piazza San Marco and take the Rialto boat from the San Marco stop (near where you took the picture of the Santa Maria della Salute), to the Ca' d'Oro stop. Use this short boat trip to get some shots along the Grand Canal. Many of the mansions along the canal are historic, however, a detailed description here would be too involved. A couple worth mentioning are the Palace Franchetti, now a museum, which is located just before you reach the Academia Bridge (the first you will come to) on your right. It is distinctive for its peppermint striped poles. Further on you will pass under the Rialto Bridge, the most famous in Venice. Built in 1588, this massive stone structure contrasts with its more delicate surroundings.

Depart at the Ca' d'Oro stop. The Ca' d'Oro (Golden House) is the most famous Gothic private buildings in Venice. It is known for its delicacy of decoration. Originally the house was painted gold.

While the canal boats are large and fairly steady you would do well to use a faster than normal speed when shooting, to smooth out the rocking action of the boat. You will have more success shooting from these larger boats than from a gondola.

From the Ca' d'Oro, which faces on the Via 28 April, continue east (with the aid of your map) to Calle Gallina and then to Campo SS. Giovanni e Palolo. Here in front of the church is the monument to Bartholomeo Colleoni, a captain of the Venetian Republic, who died in 1475. The construction of this bronze statue was started by Verrocchio. The most important equestrian statue of Venice renowned for its symmetry and massiveness, it is mounted on a high pedestal and anything other than a long shot will have to be made with a longer than normal lens. It will be in good the canal boat. There will be gon-

• See "VENICE" on Page 326

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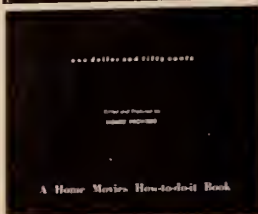
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VENICE

• Continued from Page 325

dolas moored along the canal which light most of the afternoon.

Retracing your steps through the Calle Gallina, a left along the Salizzada S. Canciano to Via 28 April will put you in view of the Rialto Bridge, also an afternoon shot. Forty-eight meters long, it consists of two rows of shops which divide it into three passageways. Long shots of the bridge can be made from along the Grand Canal on the Fondamenta del Vino (street bordering the canal) and from you can use as foreground objects.

From the center stairway of the Rialto Bridge you can look down on the teeming activity of the market place. Here you can make your establishing shot of the market before moving in for close-ups of the stalls. For these close-ups pick a street where the buildings do not block off too much sun, to be able to use as small an aperture as possible. The use of a skylight filter will reduce the bluish appearance of scenes shot in the shade.

Many of the once famous buildings of Venice have fallen into neglect and disrepair. You will have to be selective in your shooting in order to capture its color and atmosphere.

A great deal of Venice's beauty and treasures lie hidden in its museums and galleries, beyond the reach of your camera lens. Therefore, we are adding a list of places worth visiting in order that you may be able to supplement your filming with some of Venice's artistic background.

The Scuola San Rocco, with its 59 canvases by Tintoretto, is a must on your visiting list.

Some of the more famous Venetian churches are: S. Sebastiano containing the tomb and pictures of Palo Veronese; Scalzi with a Baroque interior by Longhena; S. Giorgia Maggiore with painting by Tintoretto; the Church of the Gesuiti with its Baroque facade and a painting by Titian; SS. Giovanni e Paolo containing tombs of many famous Venetians and paintings by Titian and Bellini; S. Zaccaria with a Veneto-Byzantine belfry and important frescoes; The Church of the Frari, begun in 1250, with carved wooden 15th century choir stalls and masterpieces by Bellini, Titian and Donatello.

The above paragraph lists only a few of the 105 churches found in Venice, most of which contains art works by recognized masters.

The festivals of Venice were once very popular and many were celebrations of sea battles and victories. A few have survived until today and if you can time your visit to Venice to coincide with these feasts you will be able to add still more colorful and interesting footage to your film record

of the city. The "Madonnella della Salute", November 21, in which the Grand Canal is bridged by boats to aid a procession to that church; The Redentore Feast, third Sunday of July, with its lights, singing and fireworks; The Feast of the Regata, in September, with its gondola race and canal decorations are the three most important.

The best time, photographically, to visit Venice is March and April. During these months the air is clear and brisk. In the Fall and Winter there is a strong haze and many overcast days. The Summer is hot and somewhat hazy.

Some 1200 yards from Venice is the island of Murano, famous for its glass industry. This art has been thriving here since the 13th century. Old streets with old buildings conceal these glass works which, for the most part, are open to visitors. A trip through the factory, where you will see the actual glass blowing, is followed by a visit to the show rooms where, it is hoped, you will buy something. Incidentally, the prices on glassware are a little cheaper at the factory than they are in Venice.

The Lido is another of the many islands that surround Venice and form a part of the city. With some of the finest beaches in Italy, this island offers modern luxurious hotels and a large casino. Adjoining the casino is the Palazzo dell'Esposizione Internazionale di Art Cinematografica (international exhibition of films). The beach, film festival building and casino form the three most photographic parts of the Lido.

The following are a few of the restaurants in Venice and the average prices for a meal.

Nono Tisorto, Citta di Spezia, Antico Panada and Brindisi; prices are from 700 to 900 Lire (\$1.15 to \$1.45).

Peoceto Risorto, Colomba and Traverna La Fenice; prices from 800 to 1200 Lire (\$1.30 to \$1.95).

Quadri Gran Ristorante; prices from 1200 up (\$1.95).

Venice is a vacation center and so is well equipped with hotels in any price range. The few mentioned here will give you some idea of what is available. During the summer months it is necessary to make advance reservations.

HOTELS

Deluxe:

Bauer Gunwald, Daniel Royal and Grand Hotel:

Single with bath, 2500 to 4100 Lire (\$4.00 to \$6.00);

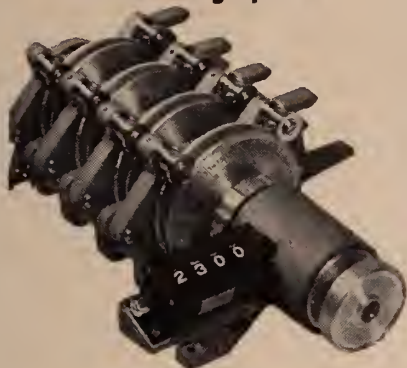
Double with bath, 4000 to 8000 Lire (\$6.40 to \$12.90);

Pension for one, 5500 to 7400 Lire (\$8.90 to \$12.00).

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Lire (\$7.10 to \$9.65).

Second Class:

De La Gare and Germania, Regina
e di Roma, Splendid Suisse:
Single with bath, 1300 to 2000
Lire (\$2.10 to \$3.05);
Double with bath, 2400 to 3900
Lire (\$3.90 to \$6.30);
Pension for one, 3400 to 4000
Lire (\$5.50 to \$6.40).

Third Class:

Commercio, Nazionale, Universo:
Single without bath, 600 to 1150
Lire (\$.95 to \$1.85);
Double with bath, 1800 to 2600
Lire (\$2.90 to \$4.15);
Pension for one, 2500 to 3330
Lire (\$4.00 to \$5.20).

PENSIONS

First Class:

Locanda, Ciprani:
with bath 4000 Lire (\$6.50).

Second Class:

Budapest, Stella Alpine-Edelweiss:
With bath 2500 to 3300 Lire
\$4.00 to \$5.30).

Third Class:

Busintoro, Conte, Wildner:
With bath 1800 to 2700 Lire
(\$2.90 to \$4.25).

The above mentioned prices do not include: heating, service (15% of the bill), Sojourn Tax (about 50 Lire), and the government Overall Tax (1% of the bill).

One formality that should be taken care of a few days after entering Italy is the "Foglio di Soggiorno degli Stranieri", paper of sojourn for foreigners in Italy. It is merely a paper indicating the length and purpose of your visit and can be taken care of by your hotel manager. Although this law is not strictly enforced in the country, you are required to hand the Soggiorno to the frontier authorities when leaving the country.

Readers are invited to send amateur films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award—two stars, "good"—three stars, "very good"—and four stars, "excellent."

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IDEAS

• Continued from Page 307

Keep 'Em Clean

Dirty cameras and dirty projectors can only result in dirty films. They scratch good film and throw unexposed film out of focus or scratch it beyond use. Cameras and projectors should be cleaned regularly. If they have been exposed to lots of dust do it 5 once a day. If not, clean them at least once a month.

Clean the lens with a lens tissue. Most lenses can be cleaned with lens cleaner, but some types of coatings should not be moistened. Check with your camera dealer if you are in doubt. Place one drop of lens cleaner in the center of the lens then spread it with a lens tissue. Wipe the lens dry with a second tissue. Never clean between the glass elements. Most lenses are torqued or tightened to a specific tension to provide proper focus. Let your camera repair man clean inside the elements.

When you remove the lens for cleaning check the threads. If they seem dirty clean them with a soft brush. Never apply grease to the lens threads. Clean the film gate with a soft camel's hair brush or blow the dirt out with a syringe.

—Ted Cordell,
London, England.

* * *

Unhappy Baby

Ever notice that new babies are sensitive? They react to people very strongly. If they like 'em they cry. If they dislike 'em they cry. You can work this little bit of basic psychology to good use in your film.

This is the plot: Dad wants to show off his new-born child. Friends are scheduled to drop in for a visit. He dresses the baby, who is happy as a lark. He gets her ready for the visitors when the door bell rings. The baby begins crying.

After the guests are seated Dad wheels the baby in the room. It is still crying. He does everything to make it smile. He stands on his head. He acts like a lunatic. He makes faces. Dresses up in funny clothes. Nothing works. Throughout the entire performance the baby continues to cry. His friends seem more impressed with daddy than with his child. Finally daddy gives up exhausted and his friends leave. As soon as the door shuts, right — you guessed it, the baby laughs and smiles.

A film such as this, especially in the center section, where dad is acting up, can be very interesting if it is shot from the baby's point of view. When dad makes odd faces, place the camera inside the bassinette, low, so the sides

show in the frame. Then, have dad make his faces directly in the lens, as if it were the baby. There doesn't have to be a story to the film. No ending. No reason for the baby's crying. Make it an "incident" film and rely on the humor of the situations and the actions of dad plus the gag ending for laughs.

—Rene Houk,
Montreal.

JACKSON WINTER

• Continued from Page 321

surprised how quickly and how well the film progresses.

4. A cameraman who isn't a writer should gather as much knowledge as he can about any subject he's commissioned to do — even if he's given a script to work from.
5. A writer-cameraman has another advantage. As he's shooting, and writing his film, he continually sees the finished product before him. So, editing merely becomes the job of putting together the picture as he's already visualized it during production. Here, as in all phases of motion picture production, good taste plus a knowledge of basic rules will carry the film to a successful conclusion.
6. Above all — be as understanding of the people and their customs as you possibly can. I know I've made good friends in many parts of the world, and when I return to their country, (as I've done) a second time, all doors are open for any work I want to do. I think that *the friends you make, and keep, provide the really great satisfaction of filming in foreign lands.*

He said that the producer who goes abroad to make films has much in his favor if he knows another language, say Spanish or French. He'll save a lot of time, some money, and a few headaches. In his own case, he found out that speaking Spanish enabled him to converse directly with many of the people he had to work with, and added a bit of camaraderie to the relationships. Even while working in Italy, (although he couldn't understand the Italian too well), they understood his Spanish. With the similarities between the languages, he found that he could read signs and get the idea of news items in both French and Italian. So, he advises by all means, attempt to learn something of the language of the country in which you're filming. The local peo-

ple really appreciate your attempt, even if it's feeble.

What type of subject in foreign lands?

"This is a serious problem for any independent producer operating with a limited budget. It's a certainty that you can't make a "spectacle". The word travelogue" seems to have a stigma attached to it. The "public" likes them, but unfortunately, a producer doesn't sell his completed travel film (or films) to the public. He faces someone sitting behind a desk in either a motion picture studio or a television station who decides what the public

them clean, and don't bat them around as you would a baseball. Why should anyone give a camera a 'beating'. I well remember what an Academy Award winning cameraman from Fox once told me. He said that a camera was only a technical gadget to transport film behind some *good* lenses. It doesn't make the pictures, but your own imagination, talents, and good picture taking sense certainly do.

"I happen to have a set of Cooke Speed Panchro (all f:2) lenses, from a Mitchell 35mm that I have remounted for sixteen 'C' mount. Although



will see. It certainly isn't travelogs. He thinks that with the advent of color TV, travelogs will be decidedly more acceptable, and that there'll be a sales market.

"Other than a travelog, imagination has to take over," Winter said. "Straight educational films about specific subjects have sales value, if they are distributed on a large scale, by a reputable company.

"I've gotten pretty tired of hearing men say that such and such a camera is a pile of junk," he said, "or that camera X is strictly an amateur job. Or that such and such won't take a 'beating'. There are three excellent spring drive cameras, Cine-Specila, Bolex, and Bell & Howell's new models. I've used all three, and under some trying conditions. All three are fine if you take care of them, keep

I've changed makes of cameras frequently, I've always used the same lenses. I know just what they'll do, and they're great for color. I've been using a light weight, but sturdy tripod, with a wonderful panning head, and an adjustable handle — right or left hand. I've had a Norwood meter for some five years (not the same one, of course) which I find ideal. This is, of course, a matter of personal preference, as is the selection of a camera," he said.

Equipment for his present assignments consists of an Arriflex 35mm camera, an Eyemo, with the three matched Cookes; a 25mm f:2, a 40mm f:2 and a 75mm f:2.

Winter went on to say that the relationship with people is one of the most vital things to consider.

• See "WINTER" on Page 330



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JACKSON WINTER

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"I've found out, after filming in some 26 countries, that the greatest attribute you can possess is the ability to understand, and have the ability to get along with people in the land you happen to be filming. Call it psychology if you will, and it shouldn't be phoney. Technical skills have to be taken for granted — that you know how to produce motion pictures. These skills have little value if the people don't like you. I remember when I was making a film about the fabulous, ancient "city of rock", Petra, in the mountains of south Jordan. I was told that same three months previous to my efforts a certain film company had spent quite a few thousand dollars hauling equipment and crews to the place, no easy task. They made several establishing shots, and then — end of picture! Why? The Bedouins didn't like them. Money wasn't the answer, for these people were in a position to pay. Yes, I'd say that to get the cooperation so necessary to the success of a foreign film, the ability to get along with people comes first — above all other things.

NOTE: "The above applies particularly to the independent producer who is operating on a limited budget. *Technical jargon vs. good taste:*

"I know a few men in the business who know every rule in the book. What you should do or not do in filming or editing. There are a few simple rules to follow that will help, but don't worry if you're not an encyclopaedia of technical data. These men I know can talk your leg off about such things, but they can't make a good picture. Your own good taste in composition, thoughtful continuity, and care in seeing that scenes are placed in proper order, will more than supplement the basic rules you've learned. In other words, don't become so steeped in do's and don'ts, or so involved with technical data, that your own good taste is pushed aside. After all, some of our greatest composers broke many of the rigid rules of harmony to achieve the musical effect they desired. *Traveling; (not as tourist, but to make films)*

"Travel light, with clothing, and camera equipment. Select your camera equipment carefully — the lenses you'll use, and a good, but not too heavy tripod. And use the tripod, by all means. The difference in selling footage will depend upon how steady the image is. And by all means possible — *take your Kodachrome with you.* You'll find for example, that French Kodachrome (made in Paris) will not balance up colorwise with that made in the United States. To inter-

cut rolls of the two films is a pretty horrible experience.

"With clothing—remember that you can buy some things much cheaper (good old dollar exchange) in foreign countries than we can get them for here. So — if you find you're shy a shirt, get it in the country you happen to be in. Overweight luggage on airplanes can put a big dent in your pocketbook. One experience I had will help. Before you leave the U.S. make a typed list of *all* of your camera equipment — everything! Put the serial numbers alongside each item (if there are serial numbers). As you



prepare to leave the country, have our customs official go over the list and check the equipment. He'll put a nice big official stamp on it for you. What does it prove? That you've left the U.S. with this equipment and that it was purchased here. When you return — just whip out the list and there's the stamp on your list, and the same equipment. No trouble. This is invaluable if you have any foreign made cameras such as a Leica or Bolex that you've purchased here. If you bring anything back, be sure and have a bill of sale as the duty is based upon *what you've paid for it!* If you've picked up a good, used Bolex for \$100, it's better to pay duty on that amount than on the value of the camera would be in this country."

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Also enclose mailing pieces, study guides, or other data that will aid with correct names, production information, and availability data.

SPECIAL EFFECTS

• Continued from Page 323

of 3 parts water and 1 part saltpeter. When ignited, the dry rags will produce smoke, the amount depending on the size of the rags.

From theatrical supply houses you may obtain "smoke candles" that will produce smoke when ignited.

Thick white smoke can be produced from an automobile exhaust by pouring an engine cleaning liquid (Casite) into the carburetor while the engine is running.

Smoking guns—For a special effect, you may need to film a gun spouting flame or smoke. There is now a toy gun on the market, the Roy Rogers Smoker which can be altered to look like a .45 calibre pistol.

Snow—White confetti or bleached corn flakes, obtainable from theatrical supply houses on the East or West coast create an effect of snow. Other materials used for snow are soap powder, unroasted potato chips and chopped chicken feathers, which are especially good for swirling blizzards. A "blizzard" of chicken feathers is achieved by setting two electric fans on opposite sides of the set in such a manner that they blow past each other, thus producing the swirling effect.

Another excellent material for snow is a chemical polystyrene, produced as a by-product in plastic manufacturing. Perhaps the best way to scatter artificial snow is to sprinkle it from a "snow bag" which you can construct from a piece of light canvas. Into this bag are cut many small slits about 1/4" wide and 2" long. To this bag is fastened a line which enables you, when it is pulled to release "snow" from the bag when it is suspended over the set. The higher you can place this bag over the set the more realistic will be the "snowfall".

Snowdrifts—A foundation for snowdrifts may be made from wood frames covered with chicken wire. You then soak some newspapers in gelatin glue and drape them over the chicken wire. The resulting paper-mache can then be painted mixed with asbestos powder.

Soap suds—Place a half-pint of detergent or powdered soap into a milk bottle, add a half-pint of hot water. The addition of a few drops of dry ice will set off a veritable fountain of soap suds.

Trick effects—Comedy effects, such as a squirting flower or telephone. Visit a local novelty supply house for an abundance of "gag" ideas.

Water droplets—For non-evaporating raindrops, dew drops and tears, apply glycerine with a medicine dropper. Another way of applying dew drops to plants or flowers is to spray them with ordinary water, into which

some ink has been mixed to increase visibility.

Winnow or glass object breaking—Mount a mousetrap close to the object you wish to break (as from a gunshot) and release this with a string or wire.

Wind—Use fans of varied sizes and speeds, depending on whether you want a zephyr or a hurricane.

Wine—Colored soft drinks such as Coca-Cola are very satisfying substitutes as far as filming is concerned.

Home movie makers are urged to experiment with special effects before using them in filming, as this will help insure the dependable working of the prop at the right moment. Remember, there is nothing more annoying to an actor than non-functioning special effects. They can turn tragedy into a comedy, or vice versa!

EQUIPMENT

• Continued from Page 322

pictures is steadiness of the image. And you cannot procure a steady image if the shutter mechanism is not designed to do so. Most cameras will produce reasonably sharp images, but it is up to the cameraman to choose a solid tripod which will not waver or shake. The least that can be done is to get a decent tripod to guarantee no movement when shooting is going on.

A good tripod for 16mm equipment sells from \$150 to \$300 depending upon the quality and precision of its manufacture. But a tripod is most important and the independent producer should not skimp on this particular item. But when choosing a tripod make sure that it will handle all your equipment including a sound blimp, motor and extra lenses.

Blimps


The blimp is a valuable accessory, used when recording sound. It is a soundproof covering for the camera and kills camera noise. The Auricon camera is self-blimped and there is no need for the purchase of a special blimp with this camera. Others require this sound-proofing if decent sound is to be recorded.

To sum up:

Choose the kind of equipment most suited to *your* kind of shooting.

A 16mm Mitchell is fine but would you use it to cover news events and sports? Of course not. It is heavy and takes much time to set up. For inside use on a standard set, nothing could be finer, but certainly not for the rough, tough, outside work, shooting news, where mobility is a must.

Take the plunge but take it easy. Talk to other cameramen, see what type of equipment they use, listen to their gripes and come to your own decision. After you have heard from everybody, go out and buy.



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BEGINNERS

• Continued from Page 311

The little exposure guide provided with each roll of film is exact in its information, but some people get confused with the expression, "dark subjects", "bright subjects" or "side-lighted subjects".

Now back to "bright sunlight". This requires a setting of f:8. If the camera is held steadily, or used on a tripod, your exposure will be correct and the resulting picture will be excellent. Now while this is all right for average subjects, it is not right for "dark" or "light" colored objects.

As an example, a group dressed in medium color clothing will require the standard exposure of f:8. But if this same group are wearing white or very light clothing, then the exposure is somewhere between f:8 and f:11. On the other hand, if this same group were dressed in black or dark blue garments, then the exposure would change again, and this time, it would be somewhere between f:5.6 and f:8.

Reason for this is simplicity itself. Minimum amount of light required to get a decent picture is f:8 for average subjects. It stands to reason then that if the so-called average subject is illuminated by less light, (by reason of darker clothing), then the exposure would have to be more—say f:5.6 and the opposite true for the lighter conditions.

According to definition, "dark" subjects are people in dark clothing, dark foliage, flowers or animals. "Average" subjects are nearby people, gardens, houses and scenes not in the shade, with light and dark objects in equal proportion. "Light" subjects are blondes, nearby people in marine, beach and snow scenes, and also distant scenery.

If the filmer can identify these conditions readily, then it is a simple matter to consult the exposure guide and then determine the right opening.

To sum up: Starting with a basic exposure of f:8 the lens is opened up. (for darker objects) and closed down. (for lighter objects) simple because a certain amount of light is required for good footage. Anything more, or less than that results in overexposed or underexposed films. This means dark, dingy scenes, or light, washed-out footage.

FIRST PRIZE

in
HOME MOVIES SCRIPT
CONTEST

BEN LIPKIN
Winnipeg, Canada
far

'WINDOW SHOPPER'

50 ft. 8mm, color

All this has dealt with a normal sunny day, between the hours of 10:00 in the morning to 3:00 in the afternoon. If the three possibilities are considered, that is, whether the subject is normal, dark or light, it is then a simple matter to get excellent exposure. (Shooting very early in the morning or late in the afternoon makes for exaggerated colors in the resulting films, and for this reason should be avoided by the beginner, at first.)

Outside: Hazy Sun

Obviously, when the sun is hazy, it follows that the amount of light illuminating the subject is less than when the sun is bright. Then, since this is so, the film would not get the required amount of light if we shoot at f:8 for normal subjects. For this reason, we must change the exposure setting from f:8 to f:5.6. This means that the lens has been opened wider, and will consequently allow more light to strike the film than if the setting remained at f:8. Under hazy conditions then, with the camera set at f:5.6, it follows that the film will receive the correct amount of light. It is also a fact that the same rules must be observed when photographing dark or light subjects in hazy light. The lens must be set at between f:4 and f:5.6



for dark subjects, and between f:5.6 and f:8 for light subjects.

Outside: Cloudy Bright

When the light is cloudy-bright, we have no sun and no shadows. Check this before deciding that this is your actual light condition. This means again, that the exposure must be increased, or in other words, the lens must be opened up, even more. Average shots in this instance will require an opening of f:4 for average subjects, f:3.5 for dark subjects and an opening set between f:4 and f:5.6 for light subjects. It is recommended that the filmer consider carefully the "hazy sun", or "the cloudy bright" light condition. *This is a type of light which can make the best kind of motion pictures because the light is soft and shadows are very subtle and wispy. Professionals strive mightily for con-*

ditions such as these, and do everything in their power to cut down harsh sunlight with reflectors and other gimmicks. So, try this kind of light and see how effective it can be with children, women and even very old people. It is flattering and produces the finest kind of effects.

Outside: Open Shade

Results are doubtful, at best, with this kind of light condition. The color begins to change due to reflection, but mostly because of an inadequate amount of light, films shot with these conditions are usually overly blue with the colors false and off scale. Best advice is to pack up and go home. But if the film must be shot under these conditions, then use f:2.8 for average subjects, f:1.9 if your lens opens up that far (Kodak Brownie with f:1.9 lens, \$46.75) for dark subjects and about f:3.5 for light subjects.

Other Conditions

Where the subject is mostly in shadow, use f:1.9. This condition requires such a wide opening because usually the tremendous reflection from the sky is not present here. Also, the surrounding foliage, buildings, water or other objects will reflect their own color and thus produce a false color rendition of the subject.

Aerial shots can be successful if shot at f:8 if the aircraft is approximately 1,000 feet from the ground. At 3,000 feet shoot at f:11. At greater heights, it's a gamble but try f:16 and several shots at other openings for insurance.

Altitude shots from a great height, say in the mountains, must be considered carefully. If the filmer will check the light he will notice that the overall light is rather soft and as a result, even. Then too, the vast expanse of sky which transmits much light is also a factor here. Average exposure then should be at f:8 or f:11.

Later, when the filmer gains experience, he will procure an exposure meter and thus be better prepared to judge the light in other than average conditions. However it is very apparent that judicious use of the ordinary exposure guide furnished with every roll of film is almost a sure guarantee of good exposure if it is used carefully. Proof of this is in the thousands of rolls of film shot by rank amateurs which compare quite favorably with that made by the more experienced filmers.

The basic thing to remember is that you are embarking upon something new and exciting and a hobby which for sheer enjoyment cannot be matched at the price by any other kind of activity. This being the case, the cameraman should study light conditions carefully and make notes. It pays off later on.

This will take only a few moments

but will be of great value for comparing the shots when the film arrives duly finished and ready for projection. Check your exposure on the film against your written notes and then see where you made your mistakes. If a shot is dark and murky it has been underexposed; in other words, a larger opening should have been used. If the shot is light and washed out, then too much light has been given, and the lens should have been closed down. Think back upon the actual light conditions at the time of shooting and remember it when you go out to make movies again. This is the only way that better films can be expected.

And this is a simple matter if exposure is carefully considered.

Next month: Technique.



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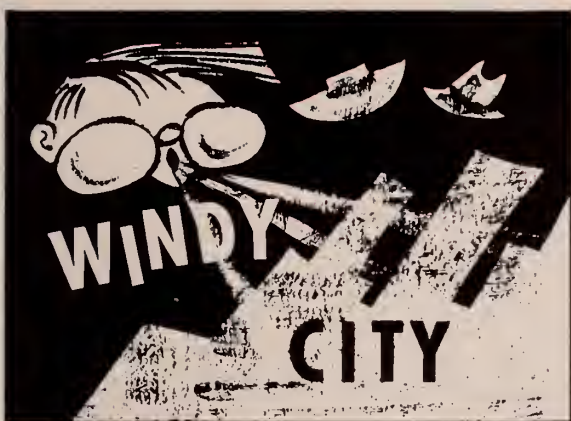
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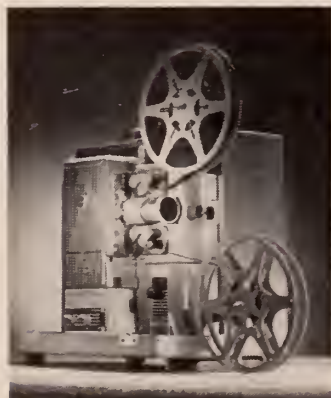
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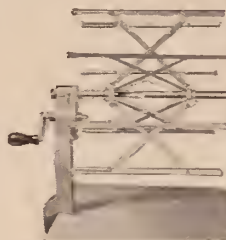


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Home Movies

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professional

CINE PHOTOGRAPHER

Vol. XXI

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Cover Photo by BERNARD

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“cine capsules”

WHEN SHOOTING against the sun reflectors can be used to reflect the sun on the shaded portions of the picture.

* * *

WHEN NORMAL exposure demands and aperture of F:11, and 8X filter, a 4X filter, and a 2X filter, require stop openings of F:4, F:5.6, and F:8, respectively.

* * *

THE LENGTH of a shot depends upon the action which is being photographed; it may be only three seconds or it may be fifteen seconds, or more. A shot with no particular action in it should last from eight to ten seconds.

* * *

IN SPLICING, too much cement takes longer to dry, distorts the film, and does not hold any better than a splice using the proper amount of cement.

* * *

THE BEST TEST of the strength of a splice is not to snap it, as is usually done, but to twist it.

* * *

WALLPAPER WITH a suitable pattern is one of the best mediums for backgrounds to movie titles.

* * *

BY HAVING A MOVIE CAMERA very rigidly fastened to the car of a roller coaster and aiming forward, and the button locked in running position just before the car starts its downward plunge, the same thrill is obtained when screening the resulting film as when riding the roller coaster itself.

* * *

CLOUDS — photographed from the air require a stop or more less exposure than when photographed from the ground.

* * *

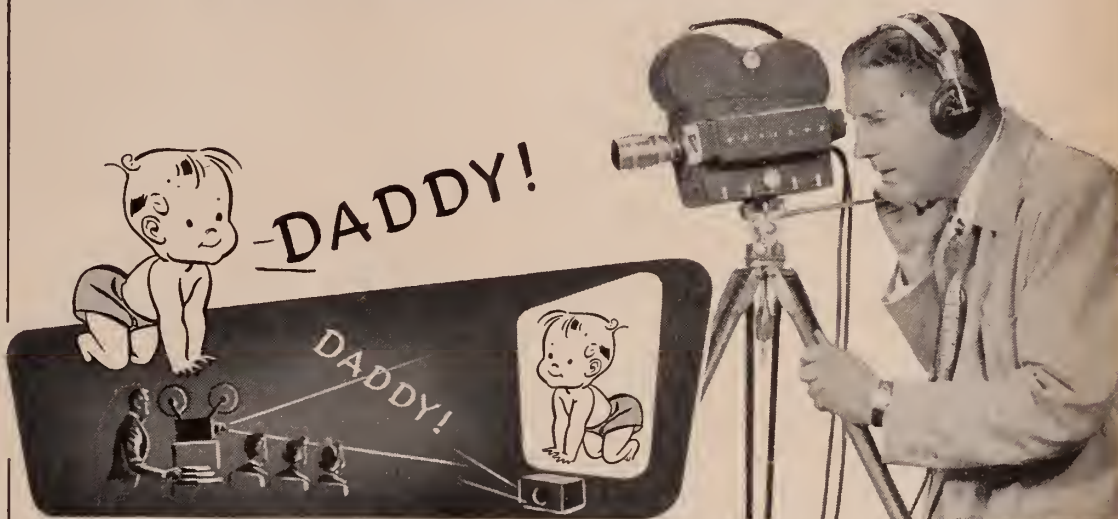
AN IRIS-IN TITLE can be made by sliding a piece of black cardboard (the size of the title) in which a hole has been cut in the center, from the title to the lens, on the same plane as the title. The hole should be slightly larger than the lens aperture, and the cardboard should be slid along a guide, so that the lens aims through it at all times.

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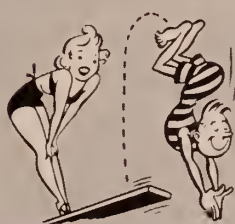


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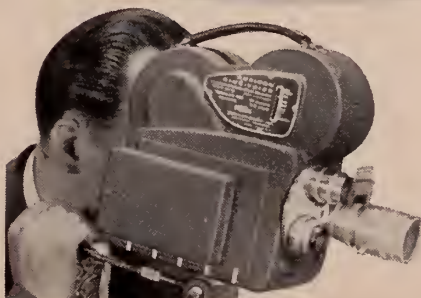
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Pottsgrove

The early women of Southeastern Pennsylvania, watched their menfolk take the ore from the ground, turn it into iron in their smelting furnaces, then spend the money they made on huge houses. The father of one of these girls, John Potts, was a master at the art of ore and smelting. When she married, her husband, also the son of a great smelter, decided to build her the finest mansion in the state. The house was called Pottsgrove, and lives up to its stern, warm, and simple Quaker background.

That was in the year 1750, even before the beginning of the Union of the Thirteen Colonies. Since that time the house has withstood centuries of wear, use and is now a shrine, located but fifteen miles from Philadelphia. Today, the house is as beautiful as it was when it was new, 200 years ago.

The house is a gigantic storeroom of history for the movie cameraman. It is open, for public display, during the summer months of the year. The town in which it is located, Pottstown, is a holdout of Colonial times, and the area is rich in movie scenery.

My wife and I have been there many times, and each time we try to add a few scenes to our growing film on Pottsgrove. The house is arranged as if the Potts were still living in it. China is set at the table for supper, and the master bedroom is made and drawn as if the mistress were ready for bed. The possibilities for films in and around Pottsgrove are limitless. I've enjoyed it very much and any tourist could well spend a couple of hours covering the fine house, with its rich mahogany and walnut, with color film, for that is where it shows best.

—Orville Sherman,
Washington, D. C.

* * *

The Cute One

I had always wanted to film a cut "cuddlesome" puppy. It was more of a project than I imagined. After I got my license, shopped around the stores, loving, rejecting, hating to turn any away, but holding out for a photogenic pup, I finally found just the little fellow. The first night all he did, (aged 2 months, weight 8 pounds) was to cry the entire night. The next day I found it was crying for its sister. The store attendant had been shrewd, for in order to restore peace, I had to purchase his sister.

Then, I got down to the business of making a film. I decided to let them go their ways. I took them outside, turning them loose in the "big, wide world". The wonderful adventures they had the first week they explored the backyard was wonderful. I caught every highlight on film.

MOVIE

When I was editing it, and at the same time, wondering what to do with it, I noticed that it followed a regular adventure story. I wrote a script, "The Two Tiny Puppies", which told, in fable story form, the story of how two puppies discovered the big world.



Then, I carried a voice narration over the scenes. It was a very effective story.

I think, now that I look back on my film, that, if I had it to do over again, I'd still let the puppies make the story. It came out much more alive and real, than if I'd tried to stage it.

—Frank Sidney,
Miami, Fla.

* * *

Picnic Fun

One of America's finest summer habits is the picnic. The type where big families or several families from the same neighborhood, get together, are especially good. There have been so many films made kidding the picnic that I decided to be different and do a good, straight film, which was FOR picnics.

I wanted to give a few hints showing how to have a good picnic, yet have a record of one of our picnics. I began by following my household through the rigors of planning a picnic.

The first step is to pick the site. It should be picked ahead of time — two or three days if possible. Know what kind of facilities it offers. If there are children present, pick a site which has good playgrounds nearby and clean, accident-free areas. Avoid the hidden pastoral retreat unless you have only adults.

On the day the picnic is held, arrive early — if you are the host, to prepare the grounds. If a fire permit is necessary, get it on the way to the camp grounds. Then, clean up the site and set the tables. If the site has piped water, bring a hose along to clean up

the area. Sprinkle down the rocks and grounds around the picnic area. It will keep down the dust. It will make the area seem fresh and clean.

Assemble a check list for the equipment you need. If you do nothing can be forgotten and you can check everything off as you pack. For food, keep it simple. Plan a good menu, then break it up between the number of families invited. If there are four families, each family can bring one-fourth of the food.

In my film, I tried to point up these facts, using my family, and my neighbors as the actors. I set up a real picnic so I could film the procedure. I was very happy with the film. I came out just as I planned . . . and when I wasn't shooting pictures, I had a good time at the picnic, too.

—Sam Worth,
Seattle, Wash.

* * *

This Is How To Do It?

It seems everybody is on the how-to-do-it or do-it-yourself kick and nothing can be done about it. I for one will not stand back and let our nation's manpower go to the logs. Rustic



furniture be hanged, or burned. It's strictly for the squirrels. "Buy 'em ready made is my motto", and I've set out to prove it.

I decided to fight fire with fire and how-to-do-its with how-to-do-its. I wrote a script (after consulting a Home Movies book on How-to-write-scripts) which told of the evils of the how-to-do-it binge. Then, I set up my kodak on tripod and focused (after a reference in my quick, easy to read, how-to-do-it instruction book. Finally I was ready to shoot.

The story was about a fellow who gets into all kinds of trouble because he tries to do it himself. He starts with the simple construction of a rus-

IDEAS

tic table. The thing that throws him are the complicated instructions . . . for all he knows, the job may still be simple, but he's still trying to figure out the complicated how-to-do-it plans.

Next he tackled an even simpler job: the construction of a coffee table, assembled from ready-cut do-it-yourself lumber. He finished the table all right, but for some strange reason, everything was out of proportion. Half the legs stuck up, rather than down from the table top, and the finish, instead of being smooth, glass-like pine, was a close relative to a worn, hampered bar top in skid row.

Then, after that he decided to build . . . excuse me a minute, I wonder if I'm writing this letter properly. It'll only take me a minute. I've a book over here that will answer my question. Here is it, "How to write letters at home.

* * *

Dream House

Some day we are going to build a house. Until we do, we dream a lot. We cut out drawings, pictures and plans of houses which have things in them we'd like to have in ours. Meanwhile, we sit in our rented three roomer collecting little scraps of our future.

The big enjoyment of our lives is planning for the house. We've even begun building a scale cardboard model of our house. It is complete with wall paper and tiny furniture, just as it will be someday. Well, the scale model is quite tiny and at first glance it still seems like what it is, a cardboard model. To get around the lack of realism, I recently made a film about our house.

I built a beautiful, realistic scale background. Then with a close-up attachment on my lens I began filming the house.

I dollied up to the front door, opened it and marched in. I made a room by room tour of the house, showing how it looked. The film was really marvelous. The scale model photographed very well. It looked real, and now, when ever we discuss our house, I trot out the film instead of the scale model.

—Joe Fisher,
Chicago

* * *

Black Dust

Again this year, black, thunderous clouds of dust will plague the Great Plains of our United States. Farm houses are taping their doors and things seem as if the plains may once

again be threatened by the plague of years past. It might be, except for one thing, now, the farmers have grasped the idea that their troubles can be cured.

This was the theme for a film which I recently completed, freelance, and sold to the conservation service of my state. I pointed out the old story: little rain and much money. Farmers with equipment and know how, but no water. I tried to film the story from three viewpoints: water rationing, dust and prevention. I showed farmers purchasing water in town, often as much as 800 gallons every month. I showed them bargaining, against other farmers for the water and I showed them



using it, sparingly, to water their cattle, to wash their hands and to clean themselves.

I showed the gigantic farms, being hidden by dust, fighting back. First, with shovels, they cleared their ditches to pump needed water into their fields. Then, with tractor and other equipment, they turned the soil to help keep down the soil. The answer was conservation and they were fighting back with a new hope they did not have ten years ago.

I tried to show how the conservation program in one farm was multiplied by 100, 500, even 5,000 farmers to act as a gigantic united effort to beat Mother Nature at her own game. I showed some farmers relying on the water supplied by a canal and others, tired of waiting for the canal to send enough water, hiring "wildcat" drillers to dig for water. Some were lucky and found it. Other didn't and spent \$15 a foot for nothing.

The film took a long time to make. I worked only on weekends, but, when I saw the final print it was worth all the work and tears which had gone into its production.

—Lee Rogers,
Denver, Colorado

Handicapped Babies

America's babies need help. Not all of them, for the majority are firmly settled in happy homes, surrounded by parents who love them, but there are few who may never know happiness. They are doubly unfortunate: they are orphans and crippled.

Most Americans who are searching through the files of adoption homes, are searching for children with gilt-guarantees, children who are so normal anybody'd want them. But, side by side with these wanted, robust, healthy ones, are many who have defects, are blind, deaf, dwarfed: babies whose parents were epileptics or mentally ill. Few Americans want to take a chance on them.

To anyone who sees these children day after day, this is heartbreaking. These children need a break — a chance to love and be loved.



There was not much I could do, but I wanted to help as much as I could. I thought if people could see how sweet these children were, they'd perk up and show some interest. I made a fifteen minute film showing a few of these children.

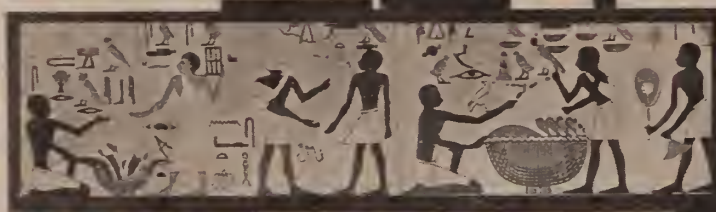
I had each child dressed in their best bib and tucker and let them run, play or just look pretty as I made my footage. In all cases I tried to get natural life in the picture: a nurse playing with a blind 11-year-old girl, or a deaf boy playing baseball with other four-year-olds. I wanted to point up the idea that these children were completely normal — except. I also wanted to interest people who may never have children of their own to open their arms to children who so desperately need loving.

—Sheila Seymour
Kansas City, Kans.

CAMERA CLUB SECRETARIES

When submitting copy for insertion in these columns, please make sure that your city, state and proper names are correct. Home Movies receives notices from clubs all over the world; in many cases, location and name of the organization is missing. Please make sure your copy is accurate.

photo fun in...



EGYPT

By JACKSON
WINTER

IN LIGHT of the recent archaeological discoveries in Egypt, an article about the "land of the Pharaohs" seems both timely and apropos, because Egypt hasn't received such attention since the treasure filled tomb of Tutankhamen was discovered back in 1922.

Of course, Egypt's antiquities have always been the thrilling attraction of the country. Where else in all the world can you leave a well appointed, modern hotel, and step right back through 5,000 years of fabulous history. Furthermore, it's there before your eyes — and the lenses of your camera!

From Rome, Athens, or Beirut, direct air lines take you to Cairo, and that city's International Airport. It used to be called Farouk Airport, but well — that's a very nasty word in

Egypt today. The language of the country, of course, is Arabic, with the educated classes also speaking French. You'll have no trouble though, as English is spoken in all the hotels, and by the dragomen (guides).

In Cairo, on the east bank of the Nile, the Semiramis Hotel is considered in the "luxury" class. Single rooms will cost you about \$5.75 per day, without meals. The Metropolitan runs about \$3.15 per day for a single, also without meals.

At Gizeh, on the west bank of the Nile, is the Mena House. This hotel has a great deal of "atmosphere," besides having an excellent swimming pool and tree shaded patios. Here, a single room without meals will cost about \$4.85 per day. As the first goal of any visitor to Egypt is the site of the pyramids and the Sphinx, may I

A Home Movies Travelogue

suggest you put up at the Mena House when you arrive in Cairo. From the hotel, the pyramids and the Sphinx are reached by a short walk up a gently curving road. After you've finished filming these marvels, you can move back across the river to Cairo.

The first pyramid you encounter is that of Khufu, the largest of the three, and one of the seven wonders of the ancient world. Khufu built man's greatest single monument, a mountain of stone so vast the base alone covers more than 13 acres. Two million, three hundred thousand blocks of

stone were used, with each block weighing over two tons!

The Pharaoh Khafre, son of Khufu, was responsible for the second massive pyramid. Some of the original "casing" which filled in the sides of the pyramids, making them smooth in appearance, still remains at the top of Khafre's tomb. The illusion that this pyramid is bigger than that of Krufu is because it is built on higher ground.

The third pyramid, completely dwarfed by the other two, was erected by Menkaura.

The Sphinx, about which an awful lot of nonsense has been written, was probably carved from a natural outcropping of rock into the likeness of Khafre. This is the accepted opinion of authorities today.

You'll have no lighting difficulties here, or for that matter throughout Egypt. Such wonderful sunlight! For the best effects with any of the three pyramids, either morning or afternoon light is perfect, depending upon the angle you're shooting from. However, if you want full light on the face of the Sphinx, you'll have to be there in the morning, as it faces east.

Getting "action" into shots presents few problems, as there are camels and their drivers all about, as well as plenty of stray Egyptians — and tourists. You might even pay a few piastres and have some of these brilliantly bedecked camels and their drivers go through some scenes for you — with the pyramids as a pretty awesome background.

Climbing to the top of the "great pyramid" is a sensational experience, but not one for those who have any heart condition, or whose physical makeup is none too rugged. If you do climb, you'll get some fabulous shot from the summit (468 ft.). To the west are the endless sands of the Sahara, while to the east is the lush, green valley of the Nile, and Cairo. Looking down, the people far below appear like so many ants.

You can also climb part way up Khafre's pyramid, but the casing at the top prevents a complete ascent. Oh, it could be done, but if any of that 5,000 year old rubble gave way . . . that's all, brother! End of production!

The Sphinx is now wholly uncovered, and during the morning hours some fine shot can be made with it in the foreground, and either Khufu's, or Khafre's pyramid in the background.

These pyramids are a striking example of the fantastic lengths ancient Egypt's pharaohs went to preserve their bodies. In their religious beliefs, a well preserved body was absolutely essential for life in the "afterworld". These were tombs — not-

• See "EGYPT" on Page 352



KID MOVIES

can be fun . . .

By ARTHUR MARBLE

IF YOU bought a movie camera for the express purpose of recording the growth and development of your children you are in excellent company. While there are no statistics available on the subject, we are safe in saying that more proud parents buy movie cameras to film their children than for any other reason.

A good reason it is, too, for there is no more charming subject for home movies than children. Any parent who fails to record the ever-changing phases of childhood is losing a lifetime opportunity — one that repays dividends of satisfaction that cannot be measured in money.

Why is it then, that so many parents who film their children do it for a short time, get discouraged and stop

keeping a movie record? Is it lack of technical skill with the camera? In some cases, perhaps. Nine times out of ten, though, the reason is that *too many parents use still camera techniques in filming children.*

One great advantage that cinematography has over still photography is the greater ease with which a story can be told by means of motion pictures. If you use a movie camera for nothing but snapshots, you lose that advantage and might as well be saving time and money by sticking to still photography. The mere fact that you have bought a movie camera shows that you appreciate its possibilities, so why not exploit them to the utmost? This can be done by filming more

• See "KID MOVIES" on Page 360



POLICE MOVIE

*on a
shoestring*

by DET. J. HAYES



This is a story of a Police Department's urge to better public relations within its municipality. The place is East Orange, New Jersey, with a population of approximately eighty-four thousand. Its area is but four square miles. A total of one hundred and thirty men patrol its streets both on foot and in radio cars, rain or shine, day and night.

It is a known fact that the public comes in contact with the police officer, only when the latter has an unpleasant duty to perform, namely the issuance of a traffic docket. Then there is a group who come in contact with the police because they are the victims of a crime perpetrated within their immediate area. But victims realize that there is an additional service performed by the police, other than that of annoyance. However, it must be noted that the majority of citizens live unmolested by crimes of violence, and get no closer to the men in blue than the morning headline.

Our own public relations have consisted solely of lecture and class tours, usually assigned to myself and two other members of our Criminal Identification Bureau.

Every autumn we get small groups from various schools who descend upon our police station for a complete tour. Also, we attend luncheons, dinners and meetings of civic and social organizations within the city.

Not too great a time elapsed before we realized that in order to reach a

greater number of citizens, photography was our only answer. I, as a known film enthusiast felt as though a film could be produced, with a limited allotment of cost, that would benefit our department in the field of public relations, and all members of the department heartily approved the suggested project. It was believed to be a progressive step for a department of our size; the Board of Police Commissioners approved the initial expenditure and indicated a deep interest in the final results.

Our idea was to produce a film with commentary that would improve our present lecture method. Thus, in a shorter time and more impressive manner, many more aspects of police procedure could be shown the public. Thus, the public could actually see the performance of duties by members of their own police department with whom they are personally acquainted.

But the first thing to do was bring together the photographic knowledge within the department. Detective Sgt. Herbert T. Ribbe and Detective George Kehlbeck, members of the Record and Identification Bureau, with numerous years of still photography experience behind them, along with myself, formed what could be termed a production unit. Thus was launched what was later named, "The Record Bureau Productions".

A script was conceived, a method of lighting and the type of film to be used were decided upon. From the start, problems arose as a result of

*(Top) Det. J. Hayes uses a small table tripod to photograph officer in car.
(At Left) Hayes at work alone on his Police Public Relations film—made on a shoe-string.*

• See "POLICE" on Page 362

SHOOTING GALLERY

By CARL KOHLER

As a guy who once, admittedly, labored under the mistaken idea that a dolly shot was a close-up of Raggedy Ann, I should undoubtedly tread self-consciously when sketching in the foibles of my Home Movie making contemporaries since there is nothing less pointless than the pot calling the kettle black.

Whatever I may have learned (and it isn't much, according to my wife, a rather testy judge in these matters) in the years following my initial purchase of an 8mm camera, film and all the ensuing purchases of more advanced equipment — there isn't the slightest doubt that somewhere exists many individuals whose knowledge of moviemaking tends to put mine in the tenderfoot class by comparison.

This humbling thought, boldly scrawled in thick crayon, by Editor Henry Provisor (a prince of a fellow and a moviemaker himself) appears from time to time on the backs of rejected cartoons, along the margins of notes and things until it has been etched permanently into my devious mind.

Matter of fact, on the starkly few occasions that I have managed to bribe my way past the icy blonde receptionist, who guards the Ver Halen portals, and spread my offerings before Editor Provisor's busy and jaundiced eye — he has squandered the better part of each interview telling me this same thing in dulcet tones of unmistakable warning: instead of talking about money and other things closest to a working humorist's heart. So, I believe him.

Therefore, should anyone find themselves (or past obsessions) included in the following potpourri — remember, I'm basing the whole thing on my own — uh — natural errors, plus one or two really extreme cases I've delightedly observed in my immediate neighborhood. And remember also that I am afflicted with the lampooning sense of the eternal cartoonist which demands I seek out the ridiculous and make it more so with sheer exaggeration. Actually, what I know about moviemaking you could cram in a lens cap and still have room for a gallon of three-in-one. That's a fact. And, if after magnanimously opening my heart like this, I am still as welcome as a mongoose at a cobra rally in future issues — all I can say, is, there are a lot of perfectionists on the subscription list where perfectionists never grew before.

Well, let's get on with it, eh?

En Garde!

The Angle Worm

Wherever amateur moviemakers gather to argue over technique and exchange lies — there can always be found one chap who sees too many Hitchcock films. Completely engrossed in getting that "different" shot, this fellow often ignores all the other components of moviemaking in lieu of thrilling his audience with soul-shattering scenes that leave you either awed or cross-eyed — and in some cases, both. Not content with plebeian treatment such as the ordinary close-up, the usual medium shot or the highly versatile long shot, old Angle-Happy will gladly — nay, fanatically, risk



life, limb (and worse yet — camera) in his eternal search of an unusual angle-shot designed to put him years ahead of his movie club.

Having read only the chapter on angle-shots, he opens himself up for a lot of trouble and impending movie disaster by lack of knowledge. Anyone care to tell the excited chap that's a fixed-focus you got there? Don't bother. He wouldn't know what you were talking about.

The Juggler

Here we see a rather casual lady about to scatter several hundred dollars worth of camera all over the scenery and bring down the righteous wrath of her husband upon her obviously empty head. Perhaps the ladies in the audience resent my delineating the camera-juggler as a female? Well, girls, I'll tell you — the only ones I've ever seen guilty of this movie-making felony have been ladies. Stop and think about it for a moment; do you ever remember seeing the old man lugging the family kodak around by the lens? Of course you haven't.



And know why? While you were admiring all the marvelous, pretty doodads on that new 16, down at the camera store with him, he was pondering the price-list. Never underestimate the buying power of a husband, girls, no

• See "SHOOTING GALLERY" on Page 363

Heavy Hitter

By BOB PERRY

LS: The Tucker home. Father is busy working in the garden, edging a flower bed along the side of the house.

MS: Father straightens up, leans back and stretches, as he does the window above him shatters, Father is startled.

CU: Father clouding up, then looks into distance.

LS: Father is seen staring at a group of youngsters who have been playing ball in a vacant lot across the road. He shouts and gesticulates, pointing to the broken window.

CU: Broken window glares accusingly.

MS: Father approaching knot of baseball players who display great nervousness as father speaks.

CU TITLE: "Who hit that baseball. C'mon, tell me, WHO HIT THAT BALL?"

MS: Group of guilty looking kids face father, then from behind the group comes smallest youngster (boy or girl) who sidles out, head hung, looks up, speaks.

CU: Father is astounded, anger slowly turning into mirth, finally bursts out laughing and speaks with difficulty.

CU TITLE: "Mean to tell me that YOU hit THAT baseball across THAT road and knocked out THAT window?"

MS: The wee one nods head vigorously and is joined in this action by the entire group of kids.

MS: Father composes self, thinks for a moment, looks at child, at house, shakes head then speaks.

CU TITLE: "Nice try kids, but I'm going to teach you a lesson in honesty. If the culprit had owned up, I'd have forgotten the whole thing, but . . ."

CU TITLE: "Because he didn't I'll make a deal. If that kid can hit another ball across the road, I'll pay for the window myself!"

MS: The knot of youngsters look slightly perturbed. Then one hands Father the ball gloomily, indicating that he is to pitch it.

MS: Father, with big smile, winds up.

CU: Little one, very determined, waggles bat.

CU: Father pitches.

CU: Little one swings.

LS: All youngsters and Dad turn slowly as if following the ball across road.

CU: Ball smashes pane beside the broken one.

MS: Kids turn happily, as father sinks slowly to ground in faint.

FADEOUT.

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Background for BEGINNERS

(TECHNIQUE)

Last month the author spoke of the simple 8mm camera — using the Kodak Brownie to illustrate the article. This month, still using a well-known 8mm camera, the Bell & Howell Monterey camera selling for \$49.00, he delves into simple technique and shows how a basic knowledge of fundamentals guarantees good movies right from the start.

Last month we talked about light, and how to determine the various *kinds of light*, as recognized and specified by the various exposure guides sold with each roll of film. "Bright", "hazy sun", "open shade", or "cloudy bright" are certain kinds of light conditions, and if these terms are understood, then there is no reason for bad films. Matter of fact, if these terms are grasped, (see page 311, Aug. 1954 Home Movies, "Background for Beginners") then 80% of all the trouble you can possibly have with your movie-making will be eliminated.

So let's get on with the other 20% of the reasons why most amateur films fall short of the mark. Mostly mechanical, these hazards can be eliminated completely, and success assured every single time a movie is made.

Are You Holding?

The film you have threaded into your camera contains a multitude of 8mm frames about the size of a ladies' thumbnail; that is, after it is developed. Now let's take this area, about a quarter inch in size, and consider what mayhem is invoked to get it into a form where it can be seen and understood.

If the average 8mm film is projected to 2 ft. by 3 ft. size, think of the tremendous enlargement of the 8mm frame. Actually it works out to hundreds of times of the size of the original, and because of this, the slightest flaw will look like a rugged mountain.

The slightest movement will be exaggerated so much that faces, trees and buildings will register as a blur, with color bleeding from every side of the frame.

The jerky pan shot, (where the camera moves from right to left or vice versa) will look, on the screen, as if the shot was made from a jet aircraft, blurring everything in sight and no recognizable object anywhere.

To eliminate all this — hold the camera right; hold it steady, and if you must pan — do it slowly and carefully.

Most 8mm cameras are designed so that they fit comfortably in the hand

with all controls within easy reach, therefore it is a simple matter to check the best holding position for steadiest pictures.

First of all, make sure that the camera is held firmly, but not so tightly that it trembles in the hand. Steady it against your forehead, at the same time keeping both arms against the body.



Model holding a Bell & Howell "Wilshire" Camera (top) in the correct manner— elbows at side, with camera firmly pressed against forehead — (bottom) winding is important too — a firm circular movement, slowing down gradually as tension increases.



If movies are being made in the open, take a firm stance, with feet flat on the ground and go ahead with the shooting. If a nearby fence, wall, telephone pole or other solid object is available, lean on that for a steadier posture.

Shooting Fast Stuff

Horse races, track events, auto races,

football games, all come within the scope of the beginner with his 8mm camera. Any simple camera like the Kodak "Brownie", or the Bell & Howell Monterey can record even the fastest action so long as the filmer observes a few rules.

Even the speediest action can be fol-



lowed by the eye with very little blurring — try it and see. Note that most of the rapid action has a peak, or a point at which the action speeds up, and then slows down. It is at this critical point that good movies can be made which have a sweep and a gusto all their own. Check the movement first without the camera, and determine the "slow point" of whatever it is you wish to photograph. Look and observe again and again, until you know the precise moment best for you — then, and only then take your shots.

Head-on views are the simplest, but also the dullest to look at. If the action is tremendously fast, use this angle. A point to the right or left of the object provides the most interesting shot, while action moving from left to right is the most disagreeable to view on the screen. Avoid this whenever possible.

Hold It Square

Since the image on the screen is a record of what the camera has seen via your own eye, it follows that everything must be lined up and level. Check your object through the viewfinder to see that buildings, vertical objects, yes, and even people are straight up and down. This is particularly important when panning the camera. If the camera is not lined up, or square when a pan shot is begun, then the shot results in utter chaos at the end of the pan.

A good tripod is a *must* for good pan shots. If a tripod is used try a dry run, without exposing any film at all, to check whether your verticals are all lined up. If these are O.K. then go ahead with the pan.

When following a race, good results can be obtained by panning with the action — usually from left to right. But if the action is very fast, then a pan shot will only blur and record

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nothing of value. Keep the subject centered in the viewfinder so that it doesn't slip off into the never-never land of no exposure.

Try a Bird's Eye or Worm's View

If variety is the spice of life, then that is also true that a variety of shots makes spicier, more interesting movies. Don't make all your shots from eye-level. While it is true that the eye-level point of view is the human point of view, it is also true that the innate curiosity of human beings relishes the odd angle, the cockeyed point of view.

Shoot from a height and notice how the pattern of people and vehicles compares to a busy bee-hive. Shoot from below and see the new significance of little things, now grown large and more important and overwhelming the larger objects, fading away into an out-of-focus blur. This will add spice to your movies as nothing else. So, it is the variety of your shots which will focus interest and pleasure in your pictures.

Next Month: Length of Shots and how to put together a simple movie.

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or trailer. Thus the cooler can be used in a car or at home. Price of air-conditioner only, 6 volt or 12 volt model for any car, \$49.50, guaranteed for one year against defective workmanship and materials. Immediate delivery from Coast Spotlight, 3000 South Broadway, Los Angeles 7, California. Larger models are also available, working on 110 volts, which move 760 cu. ft. of air per minute; these sell for \$99.50. Write the distributor for details.

Mobile Tripod

So far, no one has designed a workable tripod for use in a car or truck; but the new Triangle J Autopod manufactured by the Jewett Mfg. Co., 201 Del Mar Place, San Gabriel, California, seems to be the answer for those who want to capture unusual shots which seem to appear unusual when the cameraman is driving in his car. The unit is well made of sturdy anodized

aluminum, and adjustable to fit any car, and can be easily removed, when necessary. Pictures can be made when the car is moving or standing still. Test shots made by the "Let's Go Shopping" staff indicate that unusual dolly shots can be made



with very little apparent movement showing in the finished film. Footage shot by an independent producer in Hollywood, (see cut) indicates that this is true. Priced at \$57.50, the unit is a good buy and should prove invaluable to amateur and professional alike.

For Steady Shooting

Claimed by the manufacturer to replace the tripod, the new Sholderpod is almost that; it is a gimmick to be used for hand held shots with movie or still cameras. Unit has an adjustable camera platform made of light weight aluminum. A curved piece fits the shoulder and the whole thing is reminiscent of the old Zeiss camera-



gun. A pistol grip, also adjustable completes the Sholderpod. While it cannot possibly replace the tripod, the Sholderpod looks as if it is a well-constructed piece of equipment, and is especially interesting price-wise. It sells for \$7.75, and can be ordered direct from Monu Inventions Corp., 1966 Park Ave., Denver, Colorado.

cross road in SOUND

This feature will temporarily replace the regular series of "Music for Your Movies". If you have any questions, send them to Crossroads in Sound, c/o Home Movies, 6327 Santa Monica Blvd., Hollywood 38, Calif.

Q.—When scoring music to picture with records only, I have trouble in making the End Title music synchronize with the End Title of the picture. Is there a way of making this more certain?—(B.D.)

A.—This problem is due to the variation in projection speeds from time to time and is an inherent difficulty where no direct synchronizing method is used to maintain synchronous relationship between projector and turntables. If you have dual turntable equipment the problem can be solved quite satisfactorily by the following procedure.

Choose some point in the picture 25 to 40 seconds from the End Title at the beginning of a new sequence or at a cut between scenes. On the record you will use for the last sequence and End Title music, accurately determine (and mark) the spot that will give you the correct timing to conform to the timing of the picture. By cutting in (by a lap dissolve of the music) this last musical sequence at the predetermined spot in the picture, the End Title music will come very close to coinciding with the End Title of the picture since, unless the projector speed is very much in error, the 25 to 40 seconds does not provide sufficient time for an appreciable error to accumulate. This procedure can also be followed with other critically cued spots.

With single turntable equipment, unless you want to leave a silent spot in the picture that will enable you to set the End Title record (as described above), there is little you can do but pray.

* * *

Q.—I have some parade pictures in which a number of bands marching, scenes of floats, crowd scenes, human interest shots, etc. Should I use band music only where the bands are seen and cut to other music for the

floats, crowds, etc., or what?—(K.S.)

A.—Bands and band music are an integral part of nearly every parade and, as such, band music should be the basic musical treatment of the parade in its entirety. If the band shots are interspersed in the picture at similar intervals to which they would naturally appear in the parade, the scoring treatment would be very similar to the actual music as it was heard at the time. We would first hear the band in the distance and it would grow louder as it approached the viewer. As it is passing the viewer it would be at full level, diminishing as it marched on down the street.

I would suggest starting the music during the last 10 or 15 seconds of the preceding crowd or float shot and increase the level gradually to the desired level at the point where the band appears on the screen. Continue at this level while the band passes the viewer and diminish the level gradually (through 10 or 15 secs.) after the band has passed and other scenes are on the screen.

If there are long intervals between bands (and band music), orchestral music may be used but it is important that it be of a gay and boisterous character (like Freddie Grofe's Mardi Gras from the Mississippi Suite) rather than something sweet and melodious. All band music sequences should start with the beginning of a musical strain if the band is playing while it is in view on the screen. The fade-out may come anywhere in the music in any succeeding scene. If the band stops playing while it is in view on the screen, the start must be adjusted so that the music will end when the band stops playing.

Natural crowd noises of applause, cheers, whistling, shouts, etc., can be used effectively to fill the intervals between the band music. These should be gradually faded out (a long lap dissolve) as the band music gradually builds and faded in as the band music fades out.

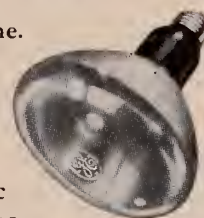
• See "SOUND" on Page 366

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EGYPT

• Continued from Page 345

ing more! And when we get to Luxor, and the "Valley of the Kings", we'll find more examples of this grim, and somewhat pathetic attempt to sleep in peace — undisturbed.

Moving over to Cairo, on the east bank of the Nile, you'll probably want a guide, or dragoman. There are lots of them, speaking English, but shop around a bit and arrange a price before starting out. In other words — bargain a little!

The felucca is a picturesque vessel, peculiar to the Nile, with a three cornered sail, and there are many of them to photograph. A particularly interesting shot is that of one of these boats going under one of the low bridges that cross the river. The bridge doesn't go up to let it pass through. No! The entire mast, with its sail, comes down, and the boat goes under the bridge. The timing is wonderful. You think they'll never get that mast down in time, but they do.

Three of Cairo's principal attractions are grouped together, and light is good on all three during the afternoon. First, there's the imposing Citadel, constructed by Salah-el-Din in A.D. 1176. We know this famous soldier as Saladin, who fought so courageously against King Richard the Lion Hearted and the Crusaders. Then, there's the mosque of Mohammed Ali, who can be considered the "father" of modern Egypt. Finally, there's the beautiful Sultan Hassan mosque. This makes quite a "haul" in one small area.

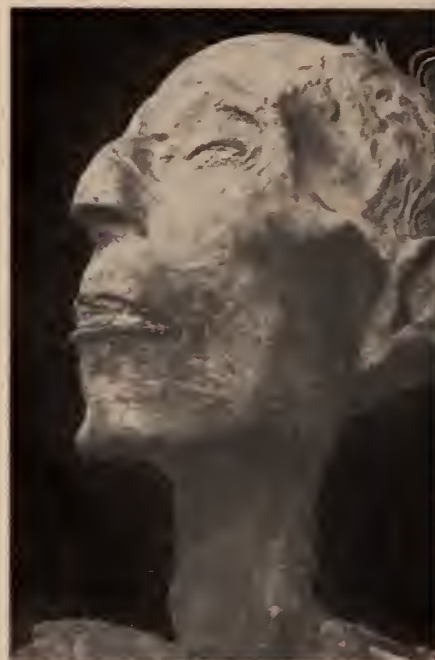
Old Cairo, and the famous Khan el Khalili bazaar make great photographic material. Here, I can give you neither lighting suggestions or tell you what to take. It's that sort of place. Wander through — and keep your eyes open. Some streets are little more than alleys, so you'll have to cater to those that are getting some sunlight.

And by the way, when you're in the bazaar, be careful of what you buy. Particularly "antiques". Purchase things of this nature only from a dealer who is licensed by the Egyptian Museum. You can get some marvelous souvenirs, and you can really get "stung"!

Cairo has its share of parks, plazas, broad avenues, and fine buildings. Your dragoman can take you to the most important ones. But don't leave Cairo without going through the Egyptian Museum. This is the most awe inspiring treasure house I've ever been in, a simply astounding collection of priceless antiquities. Outside, the facade offers some interesting shots, as there is a garden and some ancient statuary. Here, the light is good all day.

Professional cameramen may make arrangements with the government to take shots of antiquities within the museum, just as I did. Contact the United States Embassy and present your credentials. They, in turn, will put you in touch with the proper Ministries of the government.

Before going south to Luxor, there's one thing of great importance I'd like to mention. *Be sure and bring your own Kodachrome; both motion picture and 35mm Kodachrome* you purchase in Egypt is Eastman's product, but it's made in Paris. The color balance



Ramses II — The man who knew Moses.

is far off that of our own film, made in Rochester. It's very noticeable, and artistically impossible to intercut the two types.

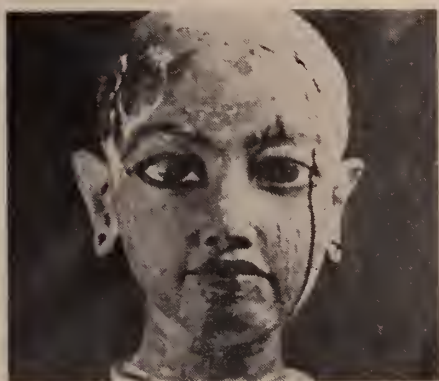
From Cairo, south to Luxor, both rail and plane service is at your disposal. The train will run you about \$12.00, and the plane trip about \$23.00. Once in Luxor, you have a choice of two good hotels. The Winter palace charges about \$6.00 a day, with meals. The Hotel Luxor costs about \$4.00 a day — also with meals. Both hotels are on the east bank of the Nile, and within walking distance of the Temple of Luxor.

The Temple of Luxor, which is practically next door to the two hotels mentioned, is the work of three pharaohs, and boasts some of the most beautiful columns in all of Egypt. A map of the ruins will enable you to distinguish between the various efforts of Amenhotep III, Rameses II, and Tutankhamen. There are some colossal figures of Rameses II, but due to their position in the court, only afternoon light is effective. The rest of the temple — those portions built by Amenhotep and Tutankhamen — is brilliantly lighted all day.

Many of ancient Egypt's temples are hard to classify, for they may have been started by one pharaoh, finished by another, and then decorated by yet another. So — in some cases more than one name is inscribed on the walls and columns. Ramses II had a habit of erasing names of previous pharaohs from their works, and inscribing his own, thus usurping credit for many magnificent statues, buildings, and columns which were not of his doing.

The Temple of Karnak can be reached by means of an open, horse drawn carriage, after a fifteen minute drive. Make your "deal" with the driver before you leave, particularly if you want him to wait for you, or come back and pick you up later.

Karnak is considered to be the most grandiose temple in Egypt, and its construction extended over a period of some 2,000 years. Almost every pharaoh of note had a hand in its building. Here, you'll definitely need a map, for the ruins extend over a large area and are quite complicated. The incredibly massive Hypostyle Hall, constructed by Seti I, is one of the world's constructional marvels, and covers 5,450 square yards. Some of the 134



Tutankhamen as a young boy.

immense columns of this hall are 80 feet in height, and have a circumference of 33 feet. Only by using human figures can you rightly picture the size of this stupifying structure.

Two fine obelisks, shot from a low angle so that they're silhouetted against the sky, will provide one or more very effective scenes. One of these was erected by the famous Queen Hatshepsut, and the other is the work of Thothmes I. There is water in the "sacred lake" and a scene of the ruins with this lake in the foreground is suggested.

Actually, Karnak is so extensive in its photographic value that there is really too much for me to try and evaluate. I do suggest you plan to stay all day, or at least most of the day. Look over the entire temple, with your map, before you begin shooting. Note the positions of the courts and buildings, and watch the direction of the light. Of course, crosslight on columns

is far more effective than flat light and shows modeling, besides bringing out the hieroglyphics in better relief. I found that in order to accentuate these carved figures cross lighting was a must, for they don't stand out when flatly lit. Work carefully, and try and get some of the Egyptian dragomen into your shots. They'll fill in for "action" for a few piastres, and they'll add a great deal of color to your scenes.

And now, for about twenty-five cents, we cross the Nile over to the west bank. The trip is made in one of those picturesque feluccas, and some scenes enroute are definitely worth while. As you cross, and also from the west bank, you can get some fine views of the Temple of Luxor.

You'll need a dragoman for this excursion, and you'll have to hire a car to get you about. Once again, bargain a bit, and you'll find the whole jaunt won't cost you more than \$5.00. It'll be worth a great deal more to you, for once again, there's some wonderful picture material ahead.

On the west bank, the site of ancient Thebes, you'll find fellahs (farmers) employing agricultural methods and using farming implements that haven't changed for three thousand years. These offer some great camera material, and light is never a problem. The *shaduf* is an antique device that is used to raise water from one level to a higher one. A pole with a bucket on one end and a ball of dried mud on the other, as a balance, constitutes this simplest of contrivances. You'll also find many *sakias*, the ancient Egyptian water wheels powered by either a water buffalo or a plodding camel. Here too, you'll find canals criss-crossing back and forth, helping irrigate this fertile plain.

Very conspicuous are two gigantic images known as the Colossi of Memnon. They're actually statues of Amenhotep III, one of the truly great pharaohs of ancient Egypt. Some people walking by are necessary in order to illustrate their tremendous size, and the best scenes can be made in the morning. These statues were supposed to have possessed supernatural powers, for each morning they emitted loud cries. In reality, it was the early morning sun striking them after they had cooled all night that produced this frightening effect.

Morning light is also best in photographing the funerary temple of Ramses II, that great personal publicist. This pharaoh was certainly one of the more fabulous characters of antiquity, and was the same man, authorities believe, who knew Moses. At the temple are four immense images of Ramses, all headless however, and

• See "EGYPT" on Page 362

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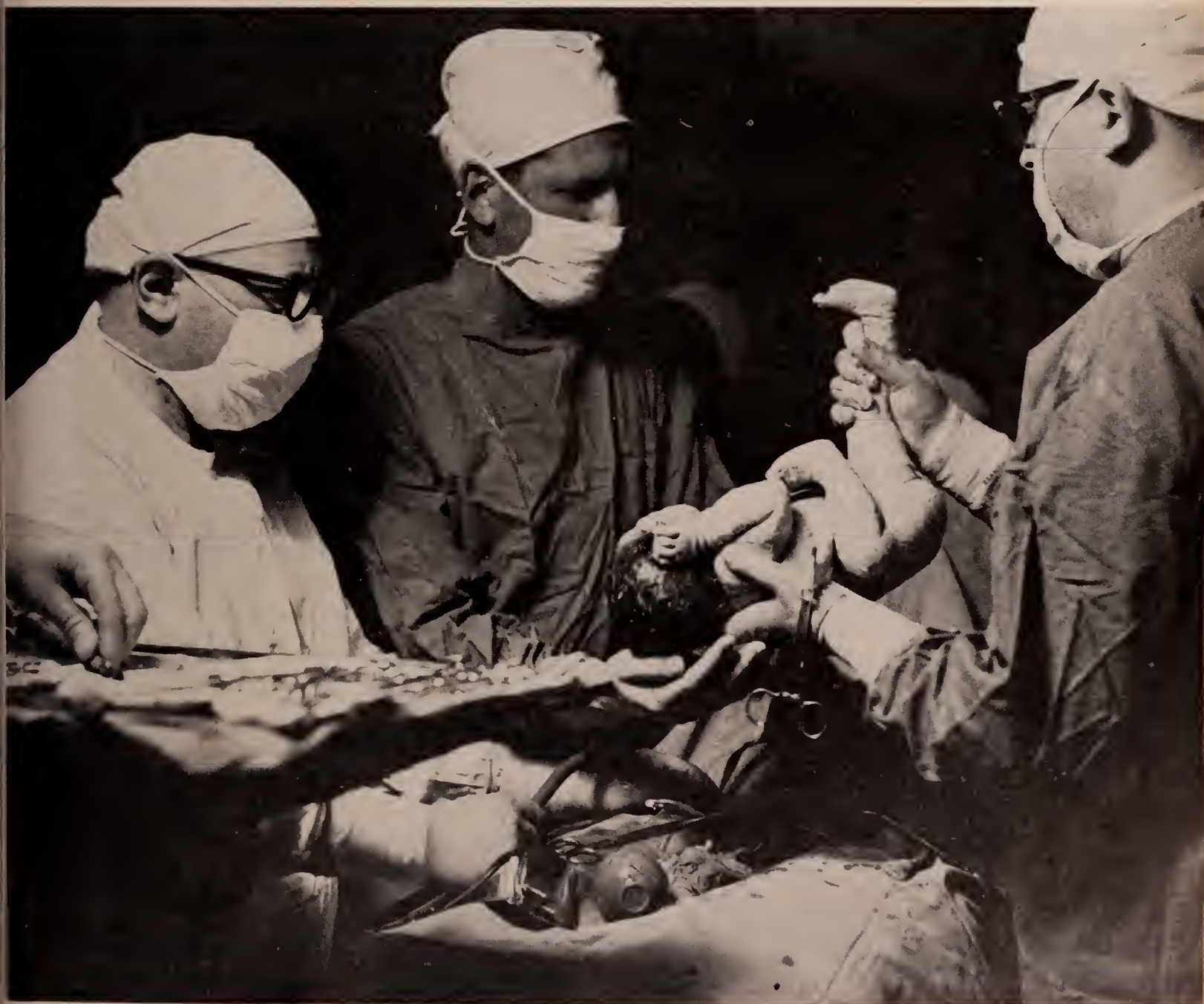


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HOLLYWOOD PRO'S

at work

ON THE WATERFRONT

CAST: Marlon Brando, Karl Malden, Lee J. Cobb and intruding Eva Marie Saint.

STAFF AND CREW: Producer, Sam Spiegel. Director, Elia Kazan. Assistant to Producer, Sam Rheiner. Director of Photography, Boris Kaufman. Film Editor, Gene Milford. Sound, James Shields. Wardrobe Supervisor, Anna Hill Johnston. Art Director, Richard Doy. Production Manager, George Justin. Dialogue Supervisor, Guy Thumajon. Make-up Supervisor, Fred Ryle. Music Director, Leonard Bernstein. Screen Play, Budd Schulberg. Based upon an original story by Budd Schulberg suggested by Pulitzer Prize winning articles by Malcolm Johnson.

STUDIO: Horizon Picture released through Calumbio Studios.

RUNNING TIME: 101 Minutes.

"On the Waterfront" is the first motion picture to tell the full and dramatic story of the Port of New York during the era when it was ridden by crime and ruled by terror. This factor alone could make just another movie but it is the production technique that its involved that definitely puts it in the caliber of "Streetcar Named Desire" and "Viva Zapata." The latter two were also directed by Elia Kazan.

The entire picture was filmed on location at Hoboken and the New York skyline served as a perfect backdrop for this highly forceable film. Much credit to the believability of the film is credited to the camerawork of Boris Kaufman. It presents a wonderful study of the blending of a documentary photo technique with the highly polished sound stake "know-how". This film offers a great deal to the serious movie maker.

The entire shooting production ran from November 17 to January 26. Seventy-two percent of the shooting schedule for the picture was exterior work, with the company shooting in any kind of weather, mostly bad. For the month of December alone, the U. S. Weather Bureau reported 12 days of precipitation and 10 of overcast. Despite this and a five-year-record for the longest continued cold and a three-year record snow and sleet, production was never interrupted.

When the weather got too cold the camera was wrapped with a heating pad and blankets. The cold weather presented big production problems but for the story and picture itself, the weather was considered ideal. It would be difficult to achieve the same quality and reality that is in "Waterfront" on a steam-heated sound stage.

Boris Kaufman, the cameraman, approached his story with mood instead of concentrating heavily on a documentary treatment. And though unique angle gymnastics were performed — a

street scene filmed from the sixth story window; the fight scene from under the pier; the falling cargo net which killed a man from the exact spot where the victim stood, the camera inside an iron casing — in itself the camera was never permitted to star but always adding to the story.

The short winter days and the constantly changing weather presented a gigantic light balancing problem. In December, the daylight began to fade at three in the afternoon, so with the exception of days when interior work was scheduled, the gradual lessening of natural light demanded an equally gradual compensation with artificial light. A scene begun in heavy overcast many times was continued through bright sunshine back to overcast, with the light quality on film never changing through Kaufman's alert and precise matching.

This is the first theatrical feature Kaufman has done in this country. He began his career in 1927 with France's famed Avan Gavida movement, a talented group which set themselves to explore unusual approaches to picture-making in every phase, and which "is credited with developing many of the essential steps employed today. Some of the films that he did with the group are, "Twenty-Four Hours and Thirty Minutes — A Symphony of Paris" and "A Propos de Nice."

James Shields, in charge of sound recording, was most recently responsible for the sound for "The Joe Louis Story" and Pier Angeli's "Theresa." The latter, filmed on location in Italy, had its own problems, but nothing he says compared to the constant waterfront sounds which, though wanted to a degree, were sometimes over-generous.

The cold weather not only made it difficult for the camera crew but for the sound technicians as well. Electric heaters were focused on sound equipment, and the maximum life for a sound cable in wet and cold weather was 15 minutes before it was replaced and taken for a thorough drying.

Fred Rile, the makeup artist, started his career under George Westmore, father of the famed Westmore brothers, as the only person outside the family ever to be trained in this selected school. His makeup on Brando as the ex-fighter is subtle therefore convincing. Scar tissue over his eyes from too many "eggs" and a scar from a deep cut on the left brow. It was done in plastic, and created through a series

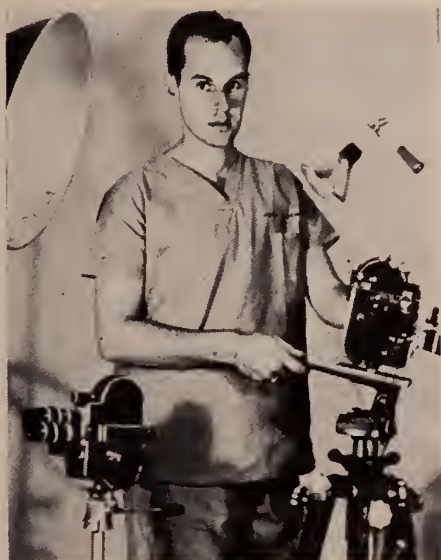
• See "PROS" on Page 361

Mort Schon and Chas. Aren

Independent Producers

By JAMES RANDOLPH

Two young men embark upon a career of medical photography and make a huge success in their first two years of operation.



Mort Schon

If some cynics say that opportunity is a fleeting shadow and that American enterprise is something lost in the past — then take a long look at two young men in Los Angeles, California. They are Mort Schon and Charles Aren who specialize in medical motion pictures and do an outstanding job. Despite the fact that unkind competitors say that Schon and Aren are young upstarts, they have produced some unique medical films. One was a startling film of the birth of a child, another was a Cesarean, and others include hysterectomy, surgery of the feet, and a tedious spine operation. Their crowning glory, however is a film on hypnosis which they made for a doctor in Los Angeles. Even though the patient was aware of the camera and the lights, he "went under" in less than three minutes, and this is something of a record, since hypnosis used in medicine requires specific conditions, and a grinding camera and bright lights are not advised as a soothing background. Claimed to be the first film of its kind made on the West Coast, both Aren and Schon are extremely pleased with the results. And of course, the doctor is so happy that more films of this kind have been planned.—ED.

A typical hospital set-up showing Chas Aren, at left below photographing an hour-long operation. Note use of long-focus lens on Bolex camera.



Chas. Aren

ALTHOUGH the photography of bloody bodies and gushing operations seem to be a routine assignment to the average motion picture filmer, this is actually far from the truth. Exposure is a problem which cannot be solved until the surgeon has made his incision. The outer skin gives no indication and the cameraman must determine his aperture, after the incision is made. But this is just one of the problems — there are others.

"At first, I was worried about my own reaction to blood and gore, and wondered if I could take it," said Schon. He had seen plenty of wounded men in Korea where he was a combat photographer, but somehow this was different, he claimed.

"When the time came for my first operation. I was so busy with the lights and the equipment that I didn't have time to get sick — but the assistant we

• See "INDEPENDENT" on Page 367



Commercial Color Films

By JULIUS SMITH

With more than 68% of all 16mm films now being made in color (for professional use) the author offers a plain solution for most of the color problems which might beset the average independent producer.

The average producer, (whether he has been in business one year or ten), is now shooting 68% of all his films in color. So, if the bulk of his business is color, he must be sure he is exploiting his medium to the fullest degree.

But color shooting is exacting and require nothing but the most painstaking work in every phase of produc-



tion. If this is done, the the finest results can be expected every time.

With better films the producer gets more clients, who are willing to pay more for a superior product. And this is true because the buyer of semi-professional films knows that the emotional impact of a color film will help to sell more goods and make a better impression on those who hold the purse-strings.

Because color may be made to play upon the emotions of the viewer in a much subtler way than black and white film. Brilliant reds and purples can be translated into fiery statements of fact, while cool blues and greens can give the opposite effect.

It all depends upon *how* color is used.

To this end then, the independent producer must think in terms of *color impact*. While he has habitually thought of dramatic shots in terms of low and high key, this is not so with color.

Containing an inherent high contrast, color film will not allow the vast variations in light control as with black and white. The set must be evenly lit, with subtle high-lights to point up objects of importance, with no single area containing deep color or low light level.

Impact must be considered in the light of color only. The bright shades used for light and airy commentary, with the darker shades and colors for

serious statements of fact. So, it is imperative that the color components of any shot be carefully considered before shooting begins, in order to wring the greatest possible effect from each and every sequence.

But the technical end is highly important if perfect results are required.

First let us consider the kind of films that are available for 16mm production:

Kodachrome—Ansco Color, (Tungsten and Daylight).

Kodachrome—Commercial.

These films require perfect exposure because the latitude is extremely narrow. For this reason it is a good idea to get lenses calibrated, or T-stopped, so that an aperture of f:2.8 on one lens will pass the same amount of light as another aperture of f:2.8 on another lens. Reason for this is that two apertures of the same number may vary as much as half a stop, and this is enough to spoil a sequence which requires the use of two lenses.

Equipment must be in perfect condition. The aperture should be checked carefully and also the light traps; pressure plates and other areas which come into contact with the film must be clean and free of grit and dust. Otherwise the risk of re-takes becomes a problem.

If the producer has been planning to shoot a film in color he must make certain that he knows all there is to know about the limitations of his material.

The narrow confines of color films contain the following hazards:

It is inherently slow — speeds of 10 and 16 Weston are the maximum. Therefore more light is needed.

It is inherently contrasty. The brightness range of the illumination should never exceed 20 to 1; illumination ratio of 4 to 1 is possible but 3 to 1 is best for Kodachrome or Ansco Color.

That is why color requires relatively flat light. But contrast can be built up with color. For example, a set with a flat grey background and pastel shades forming the bulk of the color, can easily accept small spots of red, blue or bright green so long as these spots are not too large. In this way, *color contrast* can be built up by the judicious use of "spotting accents of color".

But let's get back to lighting.

Light used for color is measured by *Color Temperature*.

These figures are given for various light sources in the chart below, but it should be stressed that the term "morning sunlight", or "daylight" is a flexible term and varies according to the atmosphere and the location. This can vary as much as from 250° - 500° K.

Thus, if the film received a source of light which is balanced for that particular film, then the sequences will be correctly exposed and will match reality very closely.

But how can this be done?

Simply by changing the character of the light with the use of proper correction filters placed over the light or the lens.

Simplest light source, of course, are those rated at 3200° K and used with tungsten films. Films to be used with photofloods, and rated at 3450° K, will give perfect results. Daylight films, are used only in daylight but they can be balanced to give good images if the proper supplementary light source is used.

3200° K Lights	3200°
Color Temperature in K°	
Mazda CP	3380°
No. 4 Flood	3415°
No. 2 Flood	3430°
No. 1 Flood	3450°
Fluorescent White Light	3500°
Daylight Blue Flood	4800°
Morning Sunlight	2000-5000°
(varies in locale)	
Flame Arc	5000°
High Intensity Sun Arc	5500°
Overcast Sunlight	5800°
Midday Sun	6100°
All Overcast Sky	6500°
Clear Sky	12000-26000°

Speeds and Color Temperature for 16mm Color Films

Kodachrome:			
	Commercial	Daylight	Type A
	3200°	6100°	3450°
Speed—Daylight	..10	10	—
Tungsten	..16	—	16

AnscoColor:		
	Daylight	Tungsten
	5000-6000°	3200°
Speed	10	12

Special filters made by Harrison & Harrison, Hollywood, California, can be used to correct color temperature, and this manufacturer also produces a color temperature meter which will make precise measurements of color temperature.

Roughly speaking, if a film is receiving a light which is not correctly balanced, the light is too warm if it produces excessive red, or a warm effect. If it produces excessive blue it is said to be too cold.

The solution then for too much red is the addition of a blue filter to eliminate the trouble; and the filter to use for too much blue is a pinkish-yellow filter.

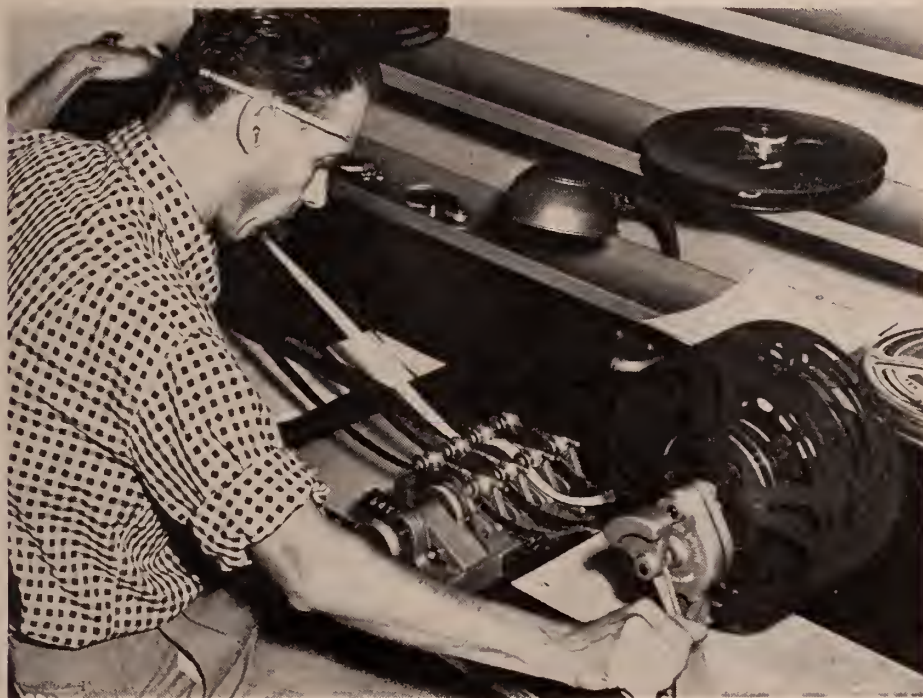
But filters cut down the light and it would be advisable for the independ-

• See "PRO TECHNIQUE" on Page 367

from

CAMERA to PROJECTOR

By A. M. MAY



The success or failure of a motion picture depends largely upon the skills and talents of the men and women who apply their techniques to the film after it has been taken from the camera. So little has been mentioned on this subject, that to have a working knowledge of the various stages through which the film passes before it emerges as a completed feature, can be a valuable asset to any producer.

To avoid some of the confusion, and in order to keep the proceedings as simple and easily understood as possible, most of the highly technicalities have been omitted. Technicalities such as the ingredients and chemicals that go into the developers and fixers, and the components of the recording equipment. However, in later articles, more space will be given to these individual phases.

After the film has been removed from the camera and delivered to the lab, it is processed much in the same manner as still pictures are, excepting that the machine for processing movies is running continuously taking the film through all the stages of development, fixing, washing and drying, finally coming out of the opposite end, a dried developed negative, ready to be printed.

This film variously called the original negative, the camera negative, or just plain original, is then sent into the printing room where it is printed in

its entirety. Good takes and bad takes, every scene and every frame is printed with one light. This print is referred to usually as the rough print or a rush print.

The negative from which the rushes were made, are then carefully spooled and wrapped in tissue, placed carefully in a dust proof can and sealed and stored for future use. Never is an original projected.

The rushes are projected. The best takes of each scene is carefully chosen. The men viewing the rushes are the technicians, and, altho they see good and bad takes, they visualize only the best of the takes, carefully cut at the right frame and fitted skillfully into the next scene as it had been written into the script. They see this only in their minds, however. The producer, views the film from one angle. The lighting technician from another. The cameraman from another, and from still another point of view, the actress or actor have their impressions, each seeing only what his mind wants him to see. However, they are all dependent upon the technician whose job it is to trim the film to the best advantage of all concerned. If the electrician had made a bloop on the best take from the actor's viewpoint, the cutter can rearrange the scene with a closeup of a long shot, skillfully intercutting the best of several angles without the aud-

• See "CAMERA TO PROJECTOR" on Page 364

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KID MOVIES

• Continued from Page 345

anecdotes and stories.

By referring to back copies of this magazine you will find many scripts that can be adapted to filming your children. Or, if you prefer, you can write your own scripts, getting your ideas from the activities of your youngsters. Let's observe some real-life situations to see how this can be done. Nearly every child, sometime or other, has the experience of getting lost. Such an event in a child's life is a natural subject for a movie record. Quite often "lost" children have been found quietly sleeping in some corner of the house, unaware that their parents or police have conducted a frantic search for them. This is a dramatic event that could be developed into a film of several hundred feet. First you should prepare a script, including such items as the sudden discovery that the child is lost, combing the area by neighbors and the police. There might be close-ups of the worried looks on the faces of the family, and of course the climax — the accidental discovery of the child, blissfully sleeping in some strange place in or about the house. You may think that such a story would give little chance to show scenes of the central character, but this could easily be rectified by telling part of your story in flashbacks. The child's distracted mother, for example, could be shown thinking back over the life of the youngster. This would give an excellent opportunity to include various scenes of the child's daily activities that had been previously filmed. The important thing is that all the scenes would be *unified by a story* that would use the basic dramatic quality of suspense.

A most memorable event in the life of any child is a birthday party. Many parents who film parties are satisfied to make a few random scenes of the children gathered together eating cake or playing games. The result, while pleasing in itself, is little more than an animated snapshot. To make an enjoyable birthday film you must plan it out carefully on paper in advance. This does not mean that is something unexpected happens at the party — like some tiny guest getting slightly hurt and tearfully going home to Mama — you can't include the scene. The script serves to make sure that you don't omit vital events that make an interesting narrative out of a birthday party. Be sure to include scenes of opening the presents. Your script can be constructed in sufficiently general terms as to give plenty of chance to include those extra scenes that make this birthday different from all others.

Let's list some of the main topics that could well become the basis of

Anne's birthday film.

1. Title: "Birthday Greetings" including the child's name and date.

2. Mother pointing out the important date to Anne.

3. Mother addressing invitations.

4. C.U. Invitation.

5. Anne helping address envelopes and mailing invitations.

6. Anne getting ready for the party (could be preceded by C.U. calendar shot of the big day).

7. Big Sister or other relative preparing refreshments, including the cake and candles.

8. Arrival of the guests bearing gifts of all kinds. Closeups of Anne's reaction as she receives the gifts. (Later, opening the gifts makes an excellent sequence.)

9. Sequences of the party games.

10. Birthday lunch, with close-ups of different guests eating refreshments. Younger ones may get dirty faces from inept food handling.

11. Ceremony of blowing out the candles and making wish. This is a good point to insert a dream sequence (filmed before or after the party) that may express Anne's wish.

12. Guests getting ready to leave and saying goodbyes.

An outline similar to this will be insurance against omitting anything of importance and will still leave room for any unexpected happening that lends spice to the event. Supposing, for example, that one little guest is followed to the party by his pet dog. This event could be filmed, perhaps going so far as to show how the canine party crasher made himself at home — even to getting some refreshments! Remember that it is the unscheduled events that lend spice and individuality to any social event, including birthday parties. Be on the lookout for these and don't fail to work them into the film.

For filming very young children you may have better luck out-of-doors where the problem of lighting is simplified. In case your pictures are made indoors, there is a possibility that the artificial lights may distract your subjects. This can be partly overcome by having your young subjects play under the lights enough times without the camera running to make them feel at ease under the bright lights.

A great deal of fun in filming children can begin with the planning stage — long before you start the filming. Remember that you don't need to be a writer to construct a short drama that will make your child an actor rather than just a person posing for a picture. In conclusion, let's see how a short drama can be adapted from one of the hundreds of folk tales or myths that you can find in your local children's library

LITTLE RED RIDING HOOD

This short fairy tale may be shot on a single 50 ft. roll of 8mm or 100 ft. of 16mm.

The wolf may be made up with the aid of a rubber mask obtained from a novelty house.

1. C.U. Title: "Once upon a time a little girl lived with her mother on the edge of a great forest."

2. M.S. Little Red plays with her cat on the lawn while her mother, in the background, sits in a rocking-chair knitting.

3. C.U. Mother busy knitting and smiling at Little Red.

4. C.U. Title: "On the other side of the forest Little Red's grandmother was busy making her a little red cape."

5. M.S. Grandmother busy knitting or sewing a cape for Little Red.

Fade Out.

Fade In.

6. C.U. Mother speaking to Little Red:

7. C.U. Title: "If I let you take these custards to your grandmother, will you stay away from wolves?"

8. C.U. Little Red laughs at the idea and assures her mother, who seems relieved.

9. M.S. Little Red is carrying a basket through the forest.

10. M.S. The wolf sees and follows her.

11. M.S. The wolf catches up with Little Red and starts talking to her.

12. C.U. Title: "Little Red would have been eaten on the spot, but for the noise of woodsmen—"

13. M.S. Two woodsmen are cutting down trees.

14. C.U. The wolf talks to Little Red:

15. C.U. Title: "So you're going to see your grandmother. I'll run ahead and tell her you're coming!"

16. M.S. The wolf runs out of the scene and Little Red, unconcerned, stops to pick flowers.

17. M.S. Wolf arrives at grandmother's house. He finds a sign on the door:

18. C.U. Sign: "Will be back in one hour."

Fade Out.

Fade In.

19. M.S. Little Red arrives inside the house and sees whom she thinks is her grandmother in bed.

20. C.U. Little Red speaks to wolf:

21. Title: "What big teeth you have, Grandma!"

22. C.U. The wolf pulls off his grandmother disguise and prepares to capture Little Red.

23. M.S. Little Red escapes from the house followed by the wolf.

24. M.S. Woodcutter sees the wolf and fires his gun at the beast.

25. M.S. Wolf drops dead at feet of Little Red. Grandma comes running and comforts Little Red.

of plaster casts of Marlon's face by Rile.

Though Marlon's makeup took 40 minutes each morning, wardrobe time was nil. The motif in "On the Waterfront" is a waterfront used clothing story. And the major portion of Miss Johnstone's selections came from a "washed" used clothing store in Manhattan's Canal Street. The cleanliness



was quickly corrected with Fuller's Earth and wear was achieved in the right places with a heavy file and sandpaper. All the male members of the cast were outfitted in this manner with the exception of Marlon Brando and Lee Cobb.

For Brando "original models" from the used clothing store were copied in triplicate, with the exception of one "new" jacket which was a ready made. Since he has his clothes torn in fights, and the picture was not filmed in continuity, this provided mobility as well as insurance against production delay should an accident occur to any.

Here is another outstanding movie produced in black and white which gives added proof that a good movie starts with paper and a typewriter and if the production boys know what they are doing, can turn out a picture that is truly outstanding.

* * *

THE NAKED JUNGLE

CAST: Eleanor Parker, Charlton Heston, Abraham Sofaer, Romo Vincent, Douglas Fowley, John Dierkes, Leonard Strong and Normo Coladron.

STAFF AND CREW: Producer; George Pal. Director; Byron Haskin. Director of Photography; Ernest Loszlo. Technical Consultant; Richard Mueller. Art Direction; Hal Pereira and Franz Bochelein. Editor; Everett Douglas. Special Photographic Effects; John P. Fulton. Process Photography; Farciot Edouart. Set Decorator; Sam Comer and Groce Gregory. Associate Producer; Frank Freeman, Jr. Technical Advisor; Reginald Lol Singh. Assistant Director; Herbert Coleman. Costumes; Edith Head. Second Unit Director; Arthur Rosson. Second Unit Photography; Loyal Griggs. Makeup Supervision; Wally Westmore. Sound Recording; Harry Lindgren and Gene Gorvin. Music Score; Doniele Amfitheatrof. Screenplay; Philip Yordan and Ronald MacDougall. Based on a story by Corl Stephenson.

STUDIO: Paramount Studio.

RUNNING TIME: 1 hour and 33 minutes. Technicolor.

When producer George Pal suggests a picture idea, that property is, without fail, on the off-beat or unusual

side. Pal has no use for the commonplace, as his productions prove.

His unusual "Puppetoons" as well as his features, "Destination Moon," "When Worlds Collide" and "The War of the Worlds," all fabulous in the science-fiction field as well as "Houdini", has put him in a class by himself. So he looked again for a strange story, powerful and with overtones of mystery and suspense.

He found it in "Leiningen Versus the Ants," the story that appeared in the Esquire Magazine.

Naturally, a picture of the scope of "The Naked Jungle" called for planning and pre-production of the most lavish nature.

Long before cameras turned, exploratory crews were sent to Florida, Bermuda, Panama and Barro Colorado Island, off Panama, for background shots as well as to locate the needed ants.

They were found on Barro Colorado Island — 80 colonies of soldier ants — and photographed by a special camera crew that had to use 16mm equipment so revolutionary that it was built especially in Paramount's large camera department.

To guide the camera crew on Barro Colorado Island, unit art director Franz Bachelin, under the direction of Hal Pereira, head of Paramount's Art Department, painted more than 100 water-colors of suggested scenes needed with the ants — their mass-movements, close-ups, their manner of de-



vouring animals and foliage — all of which were photographed and intercut into the film. This footage was studied closely by all who made the trek before they took off in order that they could see precisely what was needed. Besides being revolutionary, the technique paid off handsomely in time saved and results.

On Paramount's huge back lot, studio craftsmen and technicians built an entire South American village and the fantastic plantation of Leiningen, with its massive walls, orchards, moats and drawbridges. As the film progressed and the ravaging ants became apparent, the village and plantation,

including the orchards, disappeared.

"The Naked Jungle" offers a good study in film editing technique. The cutting and arranging of footage to give the effect that ants were swarming on people is terrific.

One scene in particular, where a native had fallen asleep and the ants start swarming toward him, was handled very convincingly. The sequence was handled by a medium shot of him asleep and as the ants started crawling toward him there was a fast close-up cut showing him asleep. From the



closeup another medium shot with him slightly moving. Closeup of man's face as he slightly frowned. A close-up of his clothing swarming with ants (dummy body was used). Then, a closeup of his face as he wipes his face, then his eyes open and he suddenly realizes his misfortune. A medium cut of him jumping up and starting to frantically brush the ants off of himself served as a complete story action in a very short sequence.

The swarming of the ants over the large sets were handled in a clever way. Everything on the set was so arranged that it wouldn't move from the gust of air from the wind machine. For example, the table cloth and drapes were sprayed with plastic so they would have their natural folds and at the same time would not ruffle from the air. Small pieces of black cork moved by a wind machine gave the effect of thousands of ants were swarming all over the soundstage.

Highlights of the picture, naturally, were the burning, flooding and, finally, the dynamiting of the dams which allowed the river to carry the murderous ants away. This, too, was all accomplished on the Paramount back lot, employing Tang Stages A, B and C.

Considerable footage of the fascinating film was shot at night, with several all-night sessions required. It was one of the most gruelling and exciting productions ever attempted at Paramount, and production chores left their mark on cast and crew alike.

The sets depicting the interior of Leiningen's plantation were master-

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pieces of beauty and authenticity. The huge loggia outside the plantation, where much of the action transpired, was exceptionally beautiful, with its caged macaws and parrots, its fountains and exotic furnishings.

The picture offers unique editing and special effects. It is good entertainment and offers a great deal to the imaginative film maker.

EGYPT

• Continued from Page 353

another fallen, and broken, statue that was 65 ft. in height.

You'll recall our mentioning Seti I, who built the Hypostyle Hall at Karnak? Well, his funerary temple is also here and is wonderfully preserved. It too, is best photographed in morning light.

One of the most impressive sights at this hoary site of Thebes is the temple erected by Queen Hatshepsut, whose obelisk I mentioned at Karnak. This temple is situated at the very base of a huge reddish brown sandstone cliff, that acts as a gigantic backdrop. Some of the temple has been restored and the whole is very impressive, particularly when filmed in morning light, which strikes the entire temple. Senmut, who was the chief architect for the queen, was considered a genius, and also acted as her Minister of State. It is also believed that there was far more than just a friendly relationship between the master builder and his beautiful queen. That's another story, though. (Because this is a family magazine.—ED.)

Not far from Hatshepsut's striking temple, you wend your way into the barren, awesome silence of the Valley of the Kings. In this stony wilderness of jagged rocks are hewn the tombs of all the great pharaohs. The hours just before noon, and just after, are photographically the best. Scenes inside the tombs are impossible because of lack of good illumination, although still shots made with flash are permitted. Even without doing any filming, might I suggest you go into some of these tombs. The largest, best preserved, and by far the most remarkable is that of Seti I. This tomb is over 500 feet in length and descends to a depth of 150 feet into the mountain. The walls, ceilings, staircases, and halls are decorated with beautifully rendered representations of the pharaoh making his journey through the Underworld. Also, be sure and enter the tomb of Tutankhamen, for there you'll see the golden coffin still resting in its granite sarcophagus. This little item is valued at about two million dollars!

Egypt is truly a sun drenched paradise for the motion picture photographer. Under the new regime there is

a freedom that was formerly lacking, and this freedom is passed along to you, the country's guest. You'll be made to feel welcome.

I do want to mention some of the other attractions that neither time or space permitted. There's Assuan, south of Luxor, with its marvelous dam, and the quarries where the pharaohs obtained the granite for their building. Far to the south, at Abu Simbel, the incredibly huge temple of Rameses II, hewn from the solid rock of a mountain, has four colossal statues adorning the facade. Each of these figures are 65 feet in height! Then, at Tell el-Amarna are the remains of the palace erected by the so called "heretic king", Akhnaten. There is Sakara — and Memphis, and so many others. Make the most of them all!

POLICE MOVIE

• Continued from Page 346

the limitations of our equipment and the difficult task of photographing on-the-spot locations. Additional research work was performed by reading how large departments such as Los Angeles, California, operated. However, we were ever alert that all data and information had to conform with our specifications and limitations, such as, to use a silent film — not sound; to keep lighting natural and simple, in some cases where a large assembly room was to be photographed, the method of bounce light was employed, thereby stretching the ability of the camera as far as it could go; and to keep in mind mobile set-ups of additional lights that would have been needed. All scenes were taken with one lens, that of normal length, and the cameraman really had to move fast in order to capture a variety of shot for our finished product. There was no shooting with two or three cameras. Every frame was essential in order to keep cost at a minimum.

Often the use of a tripod proved impractical and many scenes had to be shot hand-held. But we minimized the possibility of unsteadiness as follows: we had in our possession a 4-inch camera grip (straight), we then purchased and additional one, and when placed below the first handle it made a length of 8 inches. As the camera was placed against the forehead to compose the scene, the protruding grip could be held rigid against the body, thereby creating what was almost a human tripod. Much to the amazement of everyone including the author even our scenes shot from a moving patrol car projects very smoothly. Prior to this arrangement we were going to name it "jerk and jolt".

When the question of film development arose, (although we are equip-

ped for still photography) we felt that a commercial lab could provide our needs adequately. It must be remembered that we are not on a daily shooting schedule, because, above all, we are cops first and cameramen second. We do try if possible to shoot 100 feet per week. Editing is done by myself at home and when completed a duplicate will be made in order to preserve the original.

Our equipment consists of a 16mm Ensign Auto Cine Cam with 100 ft. roll capacity — a Kodak 16mm Editor — a Hollywood stainless splicer — a Keystone 16mm projector, all of which are the property of the author. Other incidentals when needed are taken from our identification bureau — and returned, so that we would not find ourselves in a position of not being able to process a prisoner. This should happen to me only once, and many places would be plagued with my application for employment.

In filming our story we make use of medium and long shots intermingled with numerous close-ups to create impact, so as to hold the attention of our future audiences. In brief — we employ all available technique in order to minimize the faults encountered with our limited equipment.

At the writing of this article we have progressed to approximately 600 feet. Only a few scenes need be shortened for the purpose of better timing, otherwise most of it is usable.

We are in hope of completing our project within a few more months. With the showing of the first film, we hope for a new public demand for expanded use of such films.

I, above all am the first to acknowledge that there is nothing original with our plans. But this text was conceived in order that it may encourage and stimulate an increased activity in the field of home grown movies for other police departments, as training aids for small private businesses, and above all home movies.

While it is true that the aforementioned outlets are in use universally an untold number have yet to try because of an estimated high cost. It would be good to note at this time that our expenditures have not exceeded \$150.00 — but remember, before you press the button that every detail should be accounted for, in order to keep spoiled shots at a minimum.

Although we may never obtain an "Oscar", it is hoped that we will achieve our goal in better Public Relations with an increased number of citizens in our community.

* * *

As soon as Det. J. Hayes completes his film, *Home Movies & Pro Cine Photographer* will review it, so that others who plan to embark on the same scheme, may do so with a minimum of effort.—ED.

SHOOTING GALLERY

• Continued from Page 347

matter what those service magazines tell you.

Tripods, as we all know, were invented to steady the camera thereby insuring smoother pictures. Try and tell that to this stubborn soul. If it can be hand-held — he'd rather hold it. Trouble is, even with the steel like control of a master surgeon, he will end up waving it about and the resulting movie is going to make several guests ill. Particularly those who are easy victims of seasickness.

The Clutching Hand

At one time or other, this poor fellow inadvertently shot a roadside sign, used it as a title and the acclaim that followed this useful (but garden-variety) gimmick did something to him. He's never been quite the same boy since. Shoots nothing but the finest signs. Which means he gets some dandy title material — but that's about



all he gets. One of these days the irate Missus is going to get that camera away from him and take up the film history of the children where it was left off several months back.

Heck, he only needs a Brownie for what he's doing, anyway.

Love of the Printed Word

The slightly blurred personage behind that furiously revolving 16 is a self-admitted devotee of the pan shot. He loves pan shots. Lives for pan shots. Fills every movie he makes with pan shots. And sooner or later, is bound to end up with pan shots of his pan shots. This fellow has never shot anything or anybody head-on since he first pointed a camera and began pivoting madly. His films are masterpieces of whizzing scenery, but a bit hard on the eyes. If you want to get into anything he shoots — I suggest you give up smoking and rent some track shoes. It's a cinch you're going to have to outrace him. And he swings a mean pan shot. *All* the way around.

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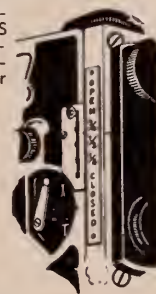


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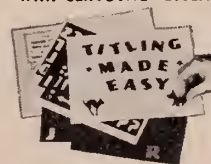
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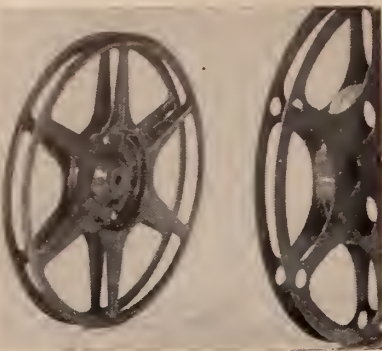
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first consulting his light meter, arranging reflectors like his wife arranges furniture and then sits moodily contemplating better composition. When he's lucky, he sometimes exposes as much as ten feet of film before sun-down. After that, he hauls out a small fortune of spots and barrage-booms and gives the whole thing the night-shooting treatment.

Of course, he misses a lot of good action and, intent upon a flawless scene, his movies lack a certain quality of extemporaneous liveliness—but then, the finished footage has more balance than a family of acrobats and what do you want, egg in your beer?

This particular artist is just winding up three deadly hours of preparation. In a moment he will ask the wife to hand him the film for loading and discover that in the rush out to this Godforsaken (but lovely) spot, they brought along film that fits only their five by seven Speed Graphic.

I tell you, it's hell to have genius.

L'envoi

All the characters and events portrayed in the foregoing essay are entirely fictional and can only be found wherever men and cameras meet.

CAMERA - PROJECTOR

Continued from Page 359

ience being conscious of something having gone wrong during the shooting.

Remember, it is impossible to cut

more film onto a scene if there isn't any to add. A good simple rule to remember while shooting is: "Come early and stay late". This simply means starting the film thru the camera before the action begins and to keep it rolling a few seconds after the action has stopped. With a sufficient number of frames at each end of a scene, the cutter has an opportunity to cut the scene wherever it is artistically proper, and can match the action from one angle to that of another without losing a beat, as it were.

When the best takes have been chosen, the cutter begins the first of a series of hacking and whacking, putting each take and several angles of each into a proper sequence until he has arrived at the first of a series of "rough cut" versions of the finished picture.

The film is again viewed by all concerned, and checked. Each member of the production panel has his opportunity to make suggestions as to what might be done to improve the impact of the story. The suggestions on the rough cut version are returned to the cutter and the new version sent back to the critical producer.

Contrary to popular belief, faces being dropped to the cutting room floor very seldom happens. The film is handled by experts, who, altho not with kid gloves, do wear soft white cotton gloves to protect the film against scratches and finger prints.

Several rough cuttings later, after a



"S'matter Ed—No film again?"

final decision of the finished version has been made, the cutter goes to work in earnest. The original negative is taken out of storage and the good takes of the good scenes are sent to the printing department for corrected prints, called "master prints". These scenes are *not* cut to the exact frames as will appear in the final picture. The entire footage of each of the takes is wound onto a new roll and master prints made of the whole scene or take. The master print is handled with as much care and as delicately as was the original negative. The original is packed carefully and returned to storage, to be used again only if it is necessary to make a new master.

The master print, uniform in density is cut up into "A and B" rolls with the rough cut print, or work print as it is now called, as a guide to cutting the A and B rolls. It is during this stage that special effects are created, called optical effects, or briefly, opticals. The basic opticals are fade ins, fade outs and an overlap of the two, results in a dissolve.

Optical effects are accomplished on the printing machine made up of two or more rolls cut from the master print. The rolls created by the cutter, using the rough print or work print as a guide to indicate where the opticals are to appear, are marked A, B, or C, etc., and are cue marked at the head and tail ends of the rolls to insure positive synchronization during the multi exposure on a single roll of negative duplicating film. This film then becomes the finished dupe negative containing the optical effects.

The master print, in separate rolls, are carefully spooled, wrapped and packed in dust proof containers as were the originals and stored. A rush print, made from the dupe negative will be used for a work print and guide, which the sound department will use throughout a series of recording sessions to synchronize the sound with the picture.

Back in the screening room, the work print is viewed by the sound technicians, checking it with the script, noting where dialogue, narration, music and sound effects are to appear.

Readers are invited to send amateur films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award — two stars, "good" — three stars, "very good" — and four stars, "excellent."

Sound effects are chosen, music selected and recorded at separate runs throughs of the film. The sound tracks are recorded on magnetic film. Before the advent of magnetic recording, all the recording was done on sensitized film or on disk, the expense was almost prohibitive to the smaller producers.

When all of the sound effects, music, narration and dialogue has been recorded on separate tracks, synchronized with the work print, using a sound reader or movieola, a machine capable of viewing the picture and hearing the sound simultaneously, the various tracks are played back together through a mixing panel or control board, where the volume of each track is recorded onto one composite magnetic sound track.

Dialogue, recorded in synchronization with the picture at the time of the filming, is called "lip-sync" recording. All other recording is referred to as post recording.

The composite magnetic track, completed and rechecked, is recorded onto an optical film track, and synchroniz-

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ed with the dupe negative, the sound track advanced twenty-six frames, to allow for the difference between the sound head of the projector and the aperture. The dupe negative and the optical film track are then printed onto a single film stock, resulting in a composite, or compo print of the picture. This is referred to as the "answer print" and is the final point of double checking for any errors or changes to be made. When the OK has been given to the production, the two films are returned to the lab and release prints are made for distribution.

If a considerable number of prints are to be made, a composite master negative is made, from which a master dupe negative is made, then the dupe negative is used for speedier printing since it involves only one roll instead of the separate picture and track rolls as used for shorter runs.

The meticulous care taken throughout every step in the process of producing a motion picture with the hundreds of feet of film used during the process, never to be seen by the audience, the thousands of dollars of equipment, and hundreds of square feet of space necessary to work in and the great number of skilled technicians to perform the intricate work of each phase, is it any wonder that the costs involved in a motion picture production that lie between the camera and the projector are as high as they are?

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SOUND

• Continued from Page 351

Q.—You advise against altering 'melodic' music. How can you make this type of music match the timing of the picture if cutting is not permitted?—(D.A.)

A.—Practically all music is melodic to some degree. My advice against the excessive cutting of melodic music is directed toward 'popular' and well known concert melodies. The legitimate and accepted cutting procedure for this type of music was described in No. 4 of this series in the February issue.

In the case of most symphonic and less familiar concert music cutting can be done in innumerable ways and few people will ever detect the alterations. For instance, in a musical strain in 4/4 time, we might wish to delete four seconds. We would first determine how many beats of the music would be equivalent to four seconds. Let us assume that it is six beats. Carefully choosing the places where beats might be deleted, we might cut one beat out of the 2nd bar, two beats out of both the 3rd and 4th bars, one beat out of the 5th bar and then continue with the strain in its original 4/4 time. What we have actually done is reorchestrate the beginning of the number into one bar or 4/4 time, one bar of 3/4 time, two bars of 2/4 time, one bar of 3/4 time and then back into 4/4 time as originally orchestrated. It would probably surprise most people to know that a great deal of motion picture music is orchestrated in just such a manner. So, unless you are dealing with popular or very well known melodic material, your cutting is limited only by your imagination and creative ability.

* * *

Q.—In one of your articles you say that 'Silence is golden' and that music can be left out of certain scenes. Would you please give me more information as to what kind of scenes lend themselves to this 'silent treatment'?—(M.E.W.)

A.—As you have stated in your question, the 'silence' referred to is primarily the absence of music. Of course there are times when *actual* silence is very effective such as in a suspenseful scene where there is little or no action. The effectiveness of such a scene is heightened if it is followed by the sudden interjection of a situation or sound of intense dramatic character such as a sudden scream, an unexpected attack on a character or a pistol shot from outside of the scene. Where sound is used through such a 'silent' scene it should be a natural sound appropriate to the situation, the stealthy footsteps of an intruder, the creaking of a door on its hinges in an old deserted house. the

breathing of a person or animal as it creeps stealthily to an attack.

Natural sounds (without musical background) such as bird songs in a forest sequence, the roar of a waterfall or the ocean waves, the sound of chickens, etc., in a farm or barnyard scene, the chirp of crickets and the distant bark of a dog in a night scene and many, many others. If you will use your imagination, such devices, intelligently used, will dress up your picture immeasurably and lift it above the all too common continuous musical background type of picture.

* * *

Q.—How should transition music be used and where do you find this type of music?—(F.E.R.)

A.—The words 'Transition' and 'Bridge' pretty well defines the uses to which these musical devices are put. As a rule they are used between dialogue sequences to provide a 'Transition' to a scene or situation of a *different* character or to 'Bridge' between dialogue sequences or situations of *similar or related* character.

This does not mean that every break in the dialogue should be filled by a musical bridge but only where there is a sufficient interval of time between speeches to warrant a musical fill or bridge to maintain smooth continuity. I wish to point out that, as a rule, music is used as a background to dialogue only when the dialogue has a dramatic or sentimental character.

Symphonic and concert music provides an abundant source of this material. Since both Transitions and Bridges are usually short, the few bars of music necessary to fill the requirements are 'lifted' out of the body of a complete work. The musical phrases to provide for a Bridge may be found at the beginning, within the body of or at the end of a complete musical strain. Transitions are usually devised by combining the *ending* of one strain with the *beginning* of another strain of different character.

Dramatic radio and TV shows also provide a good source of transition and bridge material.

Bridges usually start at medium to full level and may be carried at full level to the end or faded out as requirements dictate. Transitions usually start at a low level, are brought to full level quickly and are either faded down or faded out at the end.

* * *

Q.—Should the music be faded out when a scene fades out?—(K.A.)

A.—As a general rule a fade out of music coinciding with the fade out of the picture is used only where the pictorial fade out is the ending of a definite episode of the story. In most other cases the music fades *down* through the pictorial fade out to either join the music of the following scene

or to fade out after the beginning of the following scene.

The coincident musical and pictorial fade out may be used effectively where the transition is from a scene of heavy dramatic character to a scene of much lighter character. If the transition is from light to heavy character, a fade down of the lighter music through the pictorial fade out with a direct cut at full level to the heavier, dramatic music of the next scene will usually emphasize the dramatic contrast of the two scenes.

* * *

Q.—Is it possible to join various strains of contrasting music with resorting to a great deal of cutting to make them come out right in timing?
—(R.W.)

A.—Yes, by 'lap dissolves' of the music. These lap dissolves should be no longer than 1 to 1½ seconds. Each succeeding strain should start with the beginning of a musical phrase. This procedure requires the careful marking of 'starts' on the records and obviously can be done only on dual turntable equipment. Although the 'lap dissolve' technique is very effective in a number of instances (such as montages) its use for complete underscoring is simply an expedient and is definitely a second best to a well devised and edited musical score.



PRO TECHNIQUE

• Continued from Page 358

ent producer to stick to tungsten and photoflood types of film. It means work and less chance for expensive retakes later on. This, of course, covers only interiors.

Exteriors are simpler, but it is wise to check on the types of reflectors used because "cold" reflectors or "warm" reflectors can be employed to give various effects outside. The standard silver reflector is known to be "cold", and a golden colored reflector as "warm".

While AnscoColor and Kodachrome are fine for casual use by non-professionals. (and contrast does not matter to these people so long as brilliant results are obtained) these films will produce a rather contrasty original

print. Therefore the independent producer will use Commercial Kodachrome which is developed to a low contrast, or AnscoColor processed the same way. Then when these films are used to make duplicates, the laboratory can step up contrast as desired.

Is all this worth the trouble? Yes, because the client will appreciate correct color, and although he will not know why it is so, he will feel it and compare your films with those of a competitor who bothers very little about correct color rendition.

The only way to know your stock is to experiment until the characteristics are completely familiar to the producer so that he can shoot with confidence and economy.

INDEPENDENT

• Continued from Page 357

had with us that first time passed out cold and we had to leave him on the floor," said Aren. And today, they claim that they can remain calm, no matter what happens under the lights in the operating room.

The whole desire to do medical movies started many years ago, Schon said. They attended high school together, and even then, their most fervent wish was to gain a foothold in the medical motion picture field. They exposed hundreds of feet of film until they understood the caprice of all kinds of film and all kinds of cameras.

"Perfection isn't achieved without failure," said Aren. "We worked hard and had many failures and a few successes — but we still feel that there is much to learn.

"Technique must be absorbed and then forgotten. After that, the problems at hand must be worked out. Take the average hospital operating room; it's small and demands an economy of movement and planning. That's why we consult with the doctor before the operation and then visit the operating room a few days in advance of the operation."

In this way they are able to anticipate their shots by visualizing their angles first. But there are still factors to consider. Usually a team of five men will be working on the patient, and at that time it is not possible to say:

"Hey Doc. Move over a bit, you're blocking the view."

"We have to shoot off the arm, as it were," said Schon, "and sadly enough, there are no retakes.

"That's why the man who wants to make medical photography his career must have something in common with a newsreel man, in the sense that he must grab his shots and make split-second decisions. Add to that a little imagination, experience and proper

• Continued from Page 366

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equipment, and you're on the way," he exclaimed.

Most of their films are made for individual surgeons, sometimes for pharmaceutical houses. Doctors require one print usually, or else, if the operation is unique, five or six prints are made. These are shot silent with magnetic sound striping added later on so that the surgeon can add his own descriptive narration.

"All our stuff is in color," said Aren. "We use Type 'A' Kodachrome except where a demand for more prints is expected. If this is so we use professional color film. Standard length is 400 to 500 feet, and this requires very little editing because the film is a story of an event which had a specific sequence to begin with."

He added that at times titles are necessary if the surgeon decides not to add a sound commentary. These are made and spliced into the film later on according to the directions of the doctor.

Both Aren and Schon, (who operate under the business name of Aren-Schon Productions in Hollywood) say with emphasis that medical photography is their chosen field and here they will stay. They have even tried 3-D and just completed two films in this medium. Doctors were so pleased that Schon and Aren have a score of assignments to shoot in stereo.

How about equipment and why was this specific camera chosen?

"The camera of our choice was the Bolex," said Aren. "Primarily because of its versatility and many features which are of great importance in taking medical movies. We selected three lenses of various focal lengths, the 25mm f:1.4 Switar, 75mm f:2.8 Yvar and the 28mm f:2.8 Yvar wide angle lens. These lenses were selected because of their extreme critical correction and color balance. Lately the availability of the Pan-Cinor Zoom lens with the close-up attachments has opened up a new field. This permits us to change the field and give the scene a little variation without having to rotate the turret and change the exposure in each lens. The standard winding crank on the Bolex was causing the loss of many important sequences. Thus it became necessary to add a Steven's Motor Drive. This enabled us to run through 100 feet of film without winding. A sturdy tripod

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INDEPENDENTS

• Continued from Page 368

to accommodate the Bolex with the motor attached was necessary. The Linhof Pro tripod was selected because of its steadiness and durability.

"Now for our lighting equipment. We have two Victor stands on rollers with 22" in reflectors and one Victor Mini boom. The Victor stands use standard No. 4 photo floods and the Mini boom takes an RSP2 photo spot.

"By the time the patient arrives, all the equipment is set up and ready to

This makes the constant checking of focus very important. The Octameter which is the parallax corrective viewfinder, plays a very important role in making the film. The viewfinder is accurate up to two feet, enabling us to see the full frame being photographed."

In essence, that's the story of two enterprising young men who are making a reputation for themselves on the West Coast. The cynics should realize by now that the ingredients of success surround us on every side and need



go. The first problem is to choose the proper camera angles. This, of course, will vary with each operation. Place the camera as close to the operating table as possible, without interfering with the technicians. The boom light comes in very handy, as we can place it directly over the table. The 22" reflectors are placed close to the table to get the maximum amount of light on the shooting area.

"The area before the actual incision is different than the area the surgeon works in after the incision. The exposure therefore will change because of the greater reflection of light on the skin, than on the organs inside the body. The lens most commonly used is the 3" (75mm f:2.8 Yvar) with a plus two close-up attachment. Thus, we can get as close as 2 1/2 feet filling the entire frame. The problem that now arrives is with the close-up lens as here is very little depth of field.

only to be exploited to take effect.

* * *

Readers who require more information on any specific phase of medical motion pictures might write Aren-Schon Production, c/o Cine Pro Photographer, 6327 Santa Monica Blvd., Hollywood 38, California. Aren and Schon will answer all questions to the best of their ability.—ED.

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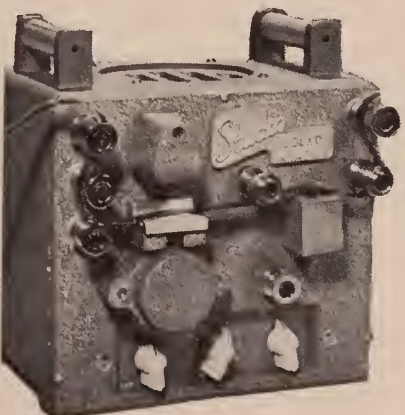
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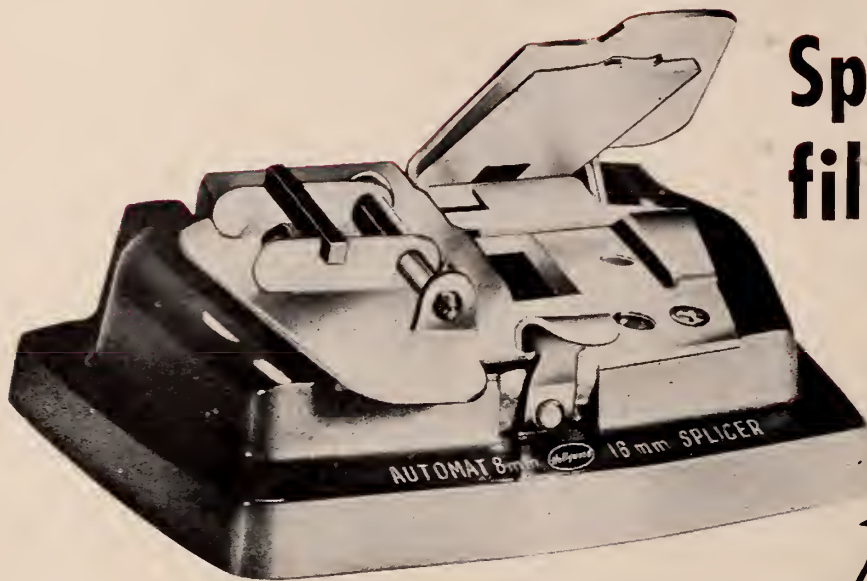
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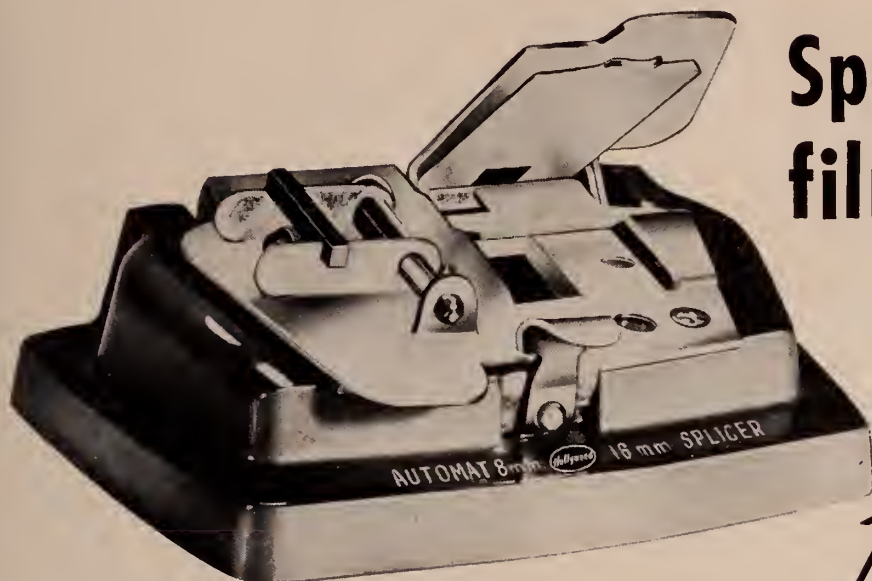
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CINE PHOTOGRAPHER

Vol. XXI

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Cover Photo by DON HOSTER

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"cine capsules"

WHILE FANCY LETTERING IS all right for main titles, yet the very simplest form of lettering should be used for sub-titles, and any ornamentation should be in the background, but not in the letters.

* * *

THE POINT FROM WHICH DISTANCE should be measured in taking extreme close-ups, such as titles and insects, on most lenses, is on a level with the iris of the lens.

* * *

A SMALL HOOK NEAR THE TOP of the tripod is useful for hooking on to the loop on the end of 25 foot (or longer tape measure for measuring distances from the camera.

* * *

TOO MUCH HUMIDIFYING OF film is more harmful than letting it dry to the brittle stage, inasmuch as it can ruin a film completely, whereas film which has dried brittle can sometimes be softened, or copied onto fresh film.

* * *

A SMALL SCREEN FOR EDITING purposes can be made by soaking a sheet of aluminum in a strong lye solution for about half an hour to give it a matte surface.

* * *

PROJECTOR LAMPS BURN OUT quicker on some projectors than others due to the difference in cooling.

* * *

WHEN COLOR SHOTS CONSIST-ently show people's skin as being too tanned or reddish, as frequently happens in color photography, try giving a little more exposure, about half a stop.

* * *

A PORTRAIT ATTACHMENT FOR a still camera can be used with a movie lens of any focal length, inasmuch as a supplementary lens of this type does not have to be matched to any particular lens. It is, however, necessary to have some means to check the focus, such as visual focussing, in order to determine the correct distance required between lens and object.

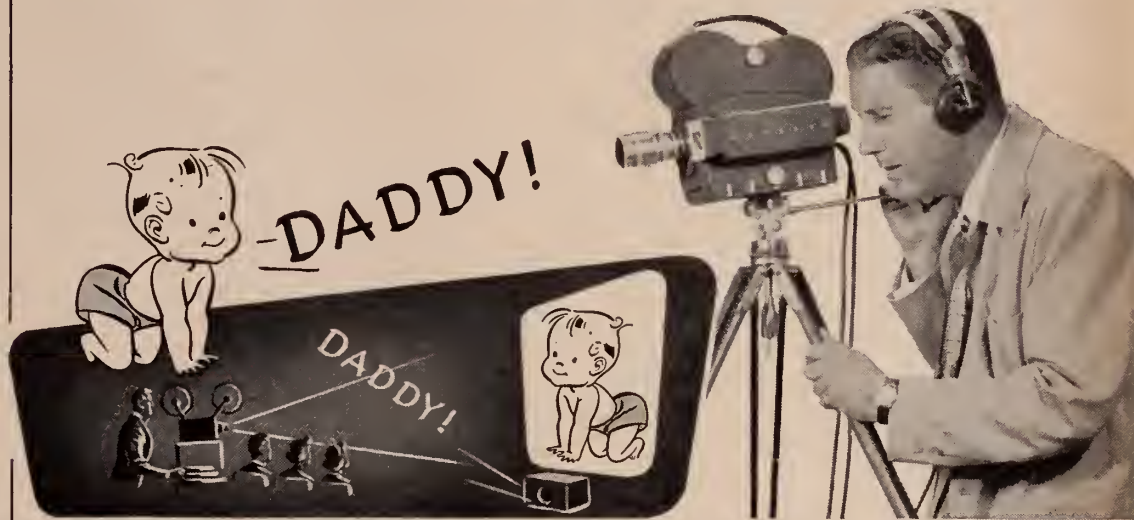
* * *

TAKE EVERY OPPORTUNITY TO view other people's films so that you can see the effect of the different methods of handling, from the point of view of the audience. This will help in deciding what to leave in and what to cut out of your own films.

* * *

X-RAY DEVELOPER IS IDEAL for developing titles taken on positive film, as it is very contrasty.

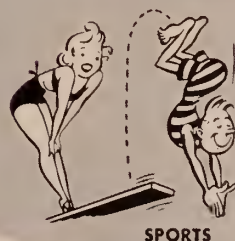
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Sorting

Women collect more junk — small, seemingly useless pieces of paper — than pack rats. The stuff collects in boxes or drawers for months on end. Suddenly, they become aware of the fact that they've got hundreds of pounds of excess baggage and they decide to "do something about it".

"Doing something about it", for a woman, consists of sorting everything into groups, but never throwing anything away. After watching my wife repeat this chore time and time again, I made a short one-reel movie of such a day's work.

She began by carrying boxes and drawers full of paper, string, booklets and picture into the living room. There, she dumped them all into one big (and I really mean big) pile. From that point on she began to read each one, sorting it into a pile which had items on a similar subject.

Every so often she'd find a clipping which was of particular interest and she'd stop to read it thoroughly. Maybe, even going so far as to call a friend to read it to her. Then, back to the sorting she'd go. Finally she had everything sorted. I came into the room at just that minute. The draft created by the door blew a large portion of the items away. Angrily she told me off and collected them to re-sort, read and call all over again. The



items were organized when our son came tearing through the room, running through the pile. The same process was repeated. Finally, she had everything sorted. Carefully she locked all the doors to avoid a third mess. Then, carefully, she packed everything back in the same boxes and drawers — where she'd never find them and never know what was in the collection.

—Ralph Eggerton,
New York.

* * *

The Helper

Dishes are a woman's chore, which, as soon as she marries, is passed on to her husband. From that point on,

MOVIE

the pleasure or happiness of the project depends upon two factors: the husband's ability to adjust himself to the job at hand, and his ability to stand up for his rights — from time to time. Of course no husband in his right mind would ever dream of getting out of the project every night, but once in a while he should be able to make the grade.

This is the plot of my movie. John and Mary have been married for five



to seven years. They are settled into their way of life, which unfortunately for John, includes the dishes every night. As it happens, this particular night John is faced with a deep problem: there is a good fight on at the Palace and he'd like to attend. As far as his wife is concerned he can — once the dishes are done. But, that is too late for John. If he stays to do the dishes he'll miss the main event.

The problem is at once obvious and complicated.

The scene opens with John in the kitchen surrounded by dirty dishes and his hands deep in sudsy water. He tries to convince his wife that he'll do them when he returns. She does not believe this, reminding him that this was tried several years before and the dishes were left for two days before she finally did them.

From that point on John tries several dodges. He had his friend call, pretending to be ill. That doesn't work. Then the friend calls, pretending to be the doctor — "John is needed at the bed side of his pal, if the pal is to live," she's told.

"After the dishes are done, he can go," is the comment.

The picture traces attempt after attempt to "spring" John from the dishes but none of them work. Finally, they are done and John dashes from the house driving madly to the fight palace. He skids in place just in time

for the event. He settles down to enjoy it but he notices all eyes are on him, instead of the fight. He checks himself over, top to bottom. Horrors! He's still wearing his apron.

—Jimmy Estes,
New York.

* * *

The New House

Moving into a new house is quite a chore. Furniture, cleaning, washing and arranging and rearranging take time and seem like endless projects. But worst of all is the project of starting the lawn. Without it the house looks like a box setting in a vacant yard. With it, well, that is another factor, but the job of putting in a lawn is as tough a proposition as any around.

I know. We just purchased a house in Sunny California. The lot, believe me, is an abandoned granite mine. The first free day, I got out my shovel and began spading the dirt in preparation for the grass seed. It was easier said than done. The shovel merely bounced back from the crusted earth, throwing me off balance, sending me sprawling on the ground. I got up, dusted myself off and tried again. Result: the same.

I purchased a pick and began doing it the hard way. The harder I worked the more I fumed. I thought I'd hire someone. The first man to answer my ad took a look at the soil and refused to even discuss the price. The second one wanted \$3 an hour. I was stuck with the project whether I wanted it or not. To liven the tedium I decided to do a film on the lawn project.

In making the film I tried to keep the events natural — just as they happened to me. It was a sort of an "Egg and I" routine. The sequences were staged but each and every one was based on fact. I finished the film just as I finished the lawn. Now, in the evenings I can take it easy watching me — on film — build my lawn, and, when the film is over, open the front door and check the growth of the lawn. Because the film is so realistic to me, I watch the lawn carefully to be certain it doesn't fall apart. Whenever I see a weed I immediately . . . hey, excuse me, I think I see a weed starting to germinate.

—Ralph Bone,
Hollywood.

IDEAS

The Household

A house, a famous Chinese philosopher once said, "is a place where the family can be individuals". When I read this, I thought that it would be the theme for a very excellent movie. It took me quite a while to work out all the details, but now that I've completed the movie I'm very pleased with the results and I'd like to pass the idea along to Home Movie readers who might want to duplicate the film in their own homes.

I divided the film into two parts: one was "The house" the other "The people". While the groupings are rather arbitrary. I think they are not without reason. The house was intended to cover all activities which the



family did either as a group or for the benefit of the house. Into this group went films of the boy mowing the lawn, my daughter washing dishes, my wife sewing or cooking and myself repairing the shutters. Also, this group included footage of our picnic, Sunday drives and meal times.

Into the other group, the "People" category, when the individual things which we do at home. Reading, school work, drawing, phoning, shopping, dates, etc.

It would have been impossible to shoot the entire production in a documentary style. It is just impossible to catch four people "off guard" in all the necessary action. Instead, I spent about a week watching and making a list of the things which should be in the film. Then, when my list seemed complete I edited it into a shooting script.

When the shooting script was completed I gathered the family together, told them what I wanted to do and asked them if they'd like to help. They did. Within ten minutes I had expanded my list and revised my

shooting script because of the suggestion's they'd made.

Once I really had completed my shooting script I began staging the scenes. In order to make the film interesting to all of us, I let various persons be the director for different sequences. When the film was to tell about me I was simply an actor and took direction from my wife, who was the cameraman, and my son who was director. The results were wonderful. It was the first film we'd made as a community project and we are all pleased with it.

—Charles Beaman,
Butte, Montana.

* * *

Beach Parties

Indian summers are "friendly times". The evenings are made for get-togethers. If you live near the water, lake or ocean, it means particular fun for you can have beach parties; and beach parties are fun not only to participate in, but to photograph as well.

They usually take place on weekends so guests can arrive at the beach around about 2 p. m. to get lots of sun. Then, after the sun has gone down and the beach becomes cool it is time for food. The campfire is lit and the steaks begin sizzling on the grill. After eating every one moves in a little closer and the singing or dancing begins.

All of this makes good footage. I like to shoot these occasions "news



reel" style. That is to let the guests suggest the action rather than really stage it. By filming these parties as they happen I keep much more life in my films.

I shoot the "sun bathing" in short sequences. I try to concentrate on the relaxation, broken by an occasional gag — a girl thrown into the water or a guy doused with water. Then,

when the campfire is lit I try to film by natural light.

I've found it can be done if you use a fast film and a big lens — about 1.5. Usually, the campfire will cast enough glow for this. If not, I use auto headlights to kick up the level. Believe it or not, they work fine.

Then too, just as the sun drops below the skyline, you'll find you can get wonderful silhouette shots which add a lot of mood to the film.

After the film is developed and edited you'll find it is a wonderful excuse to invite the whole gang over for another party.

Julius Sayre,
Washington

* * *

Autumn

The prettiest time of the year is autumn. It is the time when leaves turn from green to golden, when the grass takes a well-deserved rest and when children play football. More than any other season, autumn is the time when every facet of life is highlighted by the reactions of individuals, animals and nature.

This is the season when the camera can do so much. It can capture the poetry of the change. And, it can do it without a single rehearsed scene for autumn. It is best reported, not "staged".

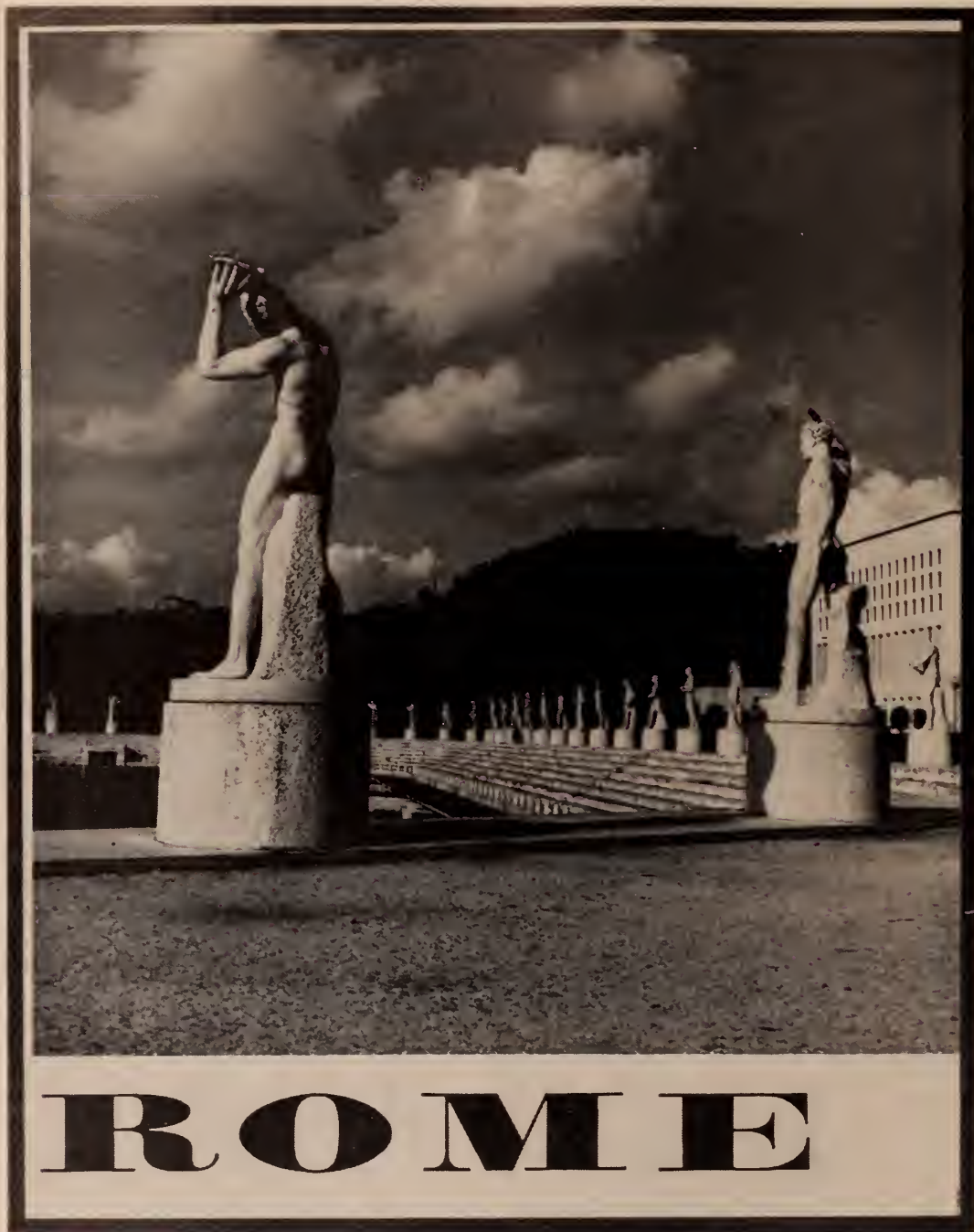
During the autumn days carry your camera with you always. Try to see things as your camera would see them, in sequences, and with an abstract kind of vision which makes for real photography. Film activities without interruption: documentary types of shooting. Watch boys play football and film them at their play. Film the birds as they head south. Film the leaves on the trees and the foggy mornings. Photograph each event which, to you, is autumn without too much thought about "how it will all fit together". Then, after you are satisfied that you've captured all of the panorama of autumn with your camera, develop the film.

Project it several times till you have the feel of the footage you've made. Then, and only then, prepare an editing script. I know this is just reverse from the standard and accepted method of producing a film, but in this case it is entirely justified for nature is strictly an emotional thing and you'll get your best coverage if you shoot it emotionally.

I know this is so, for I've seen it work for several people. You'll end up with a film which will be every bit as professional as any thing the pros make.

—Anne Henry
Mexico City, D.F.

photo fun in...



ROME

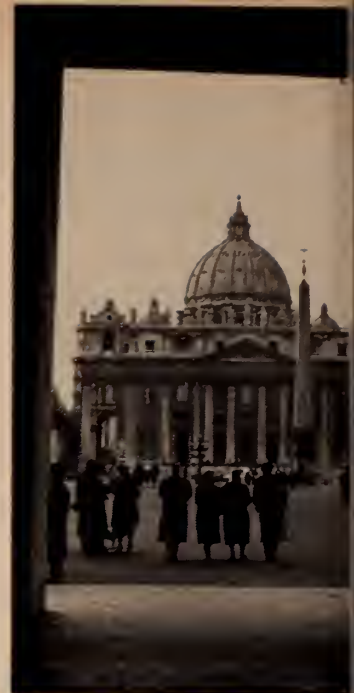
How much film are you bringing? Double it. How long are you planning to stay? Triple it. With this as a beginning, you have a clue to Rome, one of the most interesting, educational and photographic cities in Europe. From the moment you enter Rome til the last sad hours before leaving you will find a never-ending source of material. From ancient buildings to modern structures spanning an era of over 2,000 years, the active photographer need never be without inspiration. A city built of toil and strife, of war and plunder, of love of God and His refute, of greatness attained and lost and then attained again. Rome stands today, a symbol of the past and a hope for the future. Whether it is the ancient Coliseum or the ultra-modern Station Termini that stands before your lens, Rome offers you her history in her works, the history of an Eternal City.

TO SAY that one knows Rome would take a six months' visit. To say that one has visited Rome requires at least two weeks. However, for convenience to the visitor with only a limited time, we have condensed the more popular photographic points of interest into five days. This is a rather full schedule and you may find it more convenient to expand these trips into more than the allotted time if your

A Home Movies Travelogue

visit to the city permits. Following these photographic points is a list of important places that should be visited, but are not of prime photographic importance. Visits to these museums, art galleries and places of historical interest are all in addition of the five day schedule for shooting.

Rome is not a difficult city to get around in, but you find the public transportation quite inconvenient, especially when carrying much photographic equipment. The street cars and buses seem always to be jammed. You have no idea of a packed bus until you have seen Rome. Therefore, when giving directions we will give



St. Peter's, Rome, framed by an arch, provides an exciting shot for the motion picture cameraman.

**By R. J. LICAT
and TONY LATON**

The Coliseum, Rome, is a well-known mark, known to world travelers everywhere. Nearby is the Roman Forum.



public transportation information only when walking distances are too great.

Your first day will be spent in and around the Imperial Forums, which consists of five separate units of which Caesar's is the first on your shooting schedule. Situated below street level, it is necessary to shoot this forum in the morning, in order to get some interesting light on the ruins. First constructed in 54 B.C., the principle remains are the Temple of Venus Genetrix, a row of shops and some stone piers of the Basilica Argentaria. Caesar's Forum is reached by autobus 85, was accessible only from the Forum. 87, or 88, to Via dei Fori Imperiali.

Directly across the street is the Forum of Augustus. In its center stands the remains of the Temple of Mars, inaugurated by Augustus in the year 2 A.D. At either end are two arches dedicated to Drusus and Germanicus.

To the left of the Augustus Forum is Trajan's Forum built after the conquest of Dacia by Trajan. The main photographic interest point here is the 90 foot column that contains the tomb of Trajan and commemorates his battles. Composed of 23 blocks of marble it is embellished with 660 feet of spiral reliefs consisting of 124 scenes and 2,500 figures. At the top, a statue of St. Peter has replaced that of Trajan.

About two blocks to the right of Trajan's Forum is the Forum of Nerva (98 A.D.). Little remains of this forum except part of the enclosure wall and two columns of the porch. High up is a relief of the figure of Minerva.

The entrance to the Roman Forum is across the street from the Forum of Nerva. This is perhaps the best known of all the Forums. Admission here is 200 Lire (\$1.00 equals 620 Lire). After the struggle and union of the Romans and Sabines this natural valley between the hills became the political and religious center of the city. As Rome grew, so grew the Forum. Later markets were moved to the surrounding areas and basilicas and assembly halls were constructed in their place. A fire about the end of the 3rd century greatly destroyed the area and the following decline of the city brought about an equal decadence in the Forum. Earthquakes and the ravages of wars completed the ruin of this once magnificent site. During the Middle Ages marble from the buildings was taken for use elsewhere and it was not long before the name "Campo Vaccino" (cattle ground) was given to the area.

Today, while standing in ruin, the Forum has been restored to the extent that its former majesty is discernible. The Arch of Titus, the House of the Vestal Virgins, the Tomb of Romulus, the altar where Caesar's body was cre-

• See "ROME" on Page 401



FOOTBALL FILMS *for Cash*

Do you own a 16mm camera, tripod and telephoto lens? Do you need some extra money to stretch the family budget? There is a way of putting your experience in photography and movie-making to work over the weekend.

In recent years, moving pictures have come to be recognized as almost invaluable as training aids in the field of sports. In football especially, high school, college and professional coaches are turning to slow-motion movies of their games to provide a record for review and study. They are finding that long after the game has gone into the record books they can sit down and watch the film again and again, this time to analyze it together with their players. They can see the

plays that worked and those that need improvement, point out individual and team mistakes to be corrected and, incidentally, store up some useful facts about their opponents' defense and offense for the next year's game. This movie, which proves so valuable and useful to the coach, is also a profitable weekend venture for the movie-maker who films it.

This is how the writer put his camera to work for some of the local high football season last year, the coach asked about the possibilities of taking movies of the game using my 16mm camera and 3-inch telephoto lens. The results of that first attempt were satisfactory, but one problem developed. A single camera prov-

• See "FOOTBALL" on Page 388



GO COMMERCIAL with SOUND

Filmer Hoffman tells how to sell sound films, promote the sale of public relations films and make the hobby pay for itself.

By L. B. HOFFMAN

The true amateur strives for perfection and it takes fortitude to stay with the struggle. But, when you've reached the stage where you can produce a film that requires no explaining, contains a complete story and evokes audience reaction, you are no longer an amateur and have acquired the check-cashing status of the realistic professional.

In climbing the fence into greener pastures of commercialism, the cinematographer finds a new and complete means of expression in sound-on film.* Here he has the means of producing a saleable package, yet the equipment investment can be comparable to that of a good silent outfit. The operating cost is the same, with the exception of the modulating amplifier and microphone, which with proper care will give you no more trouble than a good portable radio. The sound-on-film is developed and printed with the picture, and occurs photographically in place of one side of the sprocket holes. Thus, the single sprocket track is the quickly identifying characteristic of sound film, but the cost is the same.

Shooting sound always requires some advance planning to assure complete presentation, and for fewer slip-ups, should be done on paper, which then becomes the shooting script with

which all concerned must become familiar before the camera starts turning. Operators, technicians and directors wear soft soled shoes and never speak during shooting, excepting in cases where running commentary is indicated. the mike listens to everything.

For real professional results never start shooting with less than two operators, one for camera and one for sound. The latter can learn the job in ten or fifteen minutes, and this makes an ideal spot for wifey, who, will approve of the investment more enthusiastically if she is to share in the fun.

Now, getting to the "Cash" part of the story. Here is where the agent enters the picture, — you are the agent, (make a note to add ten per cent to your salary).

Pick a small town, population 300 to 3,000 with no movie theatre, find the most progressive lodge or civic organization in it and get invited to attend a meeting. They invariably have a common and often distasteful item of business on the agenda, namely the Fund Raising Problem, and when you take the floor with your plan you will have the favorable and undivided attention of every member present.

You offer: To do a sound-on-film story of the town — the local Fire



Check background noise before shooting. Then put on monitor phones, close your eyes and check the sound to analyze those you want to record.

Companies going thru practice routine, the Boy Scouts doing a drill or ceremony, people leaving church to the music of the choir or organ, a few choice shots of a local baseball game, and so on.

A commercial of from one half to one minute at each business place, for which the proprietor pays, say, twenty-five dollars. Ten dollars goes to the sponsoring organization, and fifteen to you, and this will furnish you with expense money. Since this is a civic enterprise, every business in town will want to go along and be identified as the civic supporter which he is.

Finally, when the story is complete, you show it, probably at the lodge or Fire Company Hall, and if the town population is over five hundred run in two nights in a row, and charge admission. Forty per cent to the sponsoring organization and sixty per cent to you. (This is the Cash). You need not worry about the turnout since a large part of the citizenry are on the

• See "COMMERCIAL SOUND" on Page 389

Best subjects for food publicity shots are children. Make sure they are healthy and happy before you shoot.



The author on a roadside location filming during a promotion job. Here he is recording various vehicles as they enter town.



The cameraman adds a lively home-town touch when he photographs the results of a cake-baking contest — the sponsors product.



make your own TITLES

By C. M. ELMORE

How do you like your home movies, with or without?

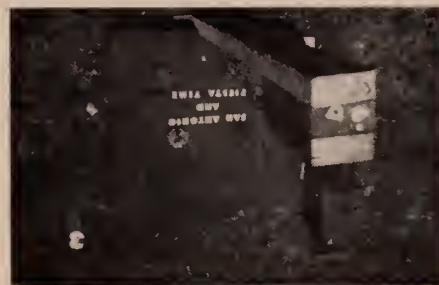
Even the rankest amateur prefers to title his movies, but somehow few know exactly where or how to begin. Titling can be made so easy and simple for the amateur. Not only can film be saved from waste, but no longer is it necessary to envy friends who have taken the time to adequately title their movies. But don't give up hope, for it's just as easy as folling off the proverbial log backwards if attempted in the proper manner.

Movie titles, black and white or colored, are either made as the shooting progresses or they are made at some later time. The more titles that are shot "on location", the less are to be made back home, and the more easily the scenes are identified when the cameraman is on a long trip shooting for weeks, perhaps, before having an opportunity to title.

The amateur, therefore, should be cautioned to take advantage of every opportunity to shoot identifying titles as he comes in contact with them, thereby reducing the necessity of setting up titling equipment later. The supply of natural existing titles is never exhausted if the cameraman is constantly on the alert. Most states have welcome signs at the state line, some in beautiful color. Signs and markers at city limits not only give the name of the city, but usually give interesting historical facts and statistics. Parks, buildings, the zoo, historical buildings and places most always have markers and name plates. Street signs, or lettering on truck bodies, doors, windows and innumerable other places always offer ready made and, in many instances, easily photographed identifying titles within a given city. The headlines and titles in newspapers, magazines, signboards, Christmas and post cards or any place a title is already in place will make titling much easier than setting up the wording for titles at a later date and will save plenty of time for the amateur.

Whether your movie is made in your own home or has been made over a period of months while traveling through a foreign country, it may be impossible to adequately title all scenes. If, when you view your processed film, you do not have adequate titles to tell all the story, it is then

Don't want to spend a dime on titling equipment? Then read how to make a simple titling gadget out of a few pieces of wood, glue



time to make the movie "speak for itself" by setting up and shooting sufficient titles to insert where the film fails completely to tell its own story.

But perhaps you say you cannot afford to purchase a lot of expensive titling equipment. Let me hasten to say it does not require expensive props to make even colored titles. Originally, I had purchased a set of three-fourths inch letters such as may be purchased in any photo supply store. With the letters came a bottle of glue and instructions as to how they should be glued to an upright surface and then photographed. But what a mess! The letters, the background, my hands — all were sticky with the glue. Even though my light meter guided by lens for the proper amount of light, I could never come up with a well balanced title. The margins at the left or right, to top or bottom would be either too narrow or too wide. Letters and even words would be cut off at one place or the other, and the titles were dull, without color and uninteresting.

The whole business of making titles was about to be given up as a waste

• See "TITLES" on Page 385

Cat's Meow

By HAL KEMP

NOTE: The six cats required in this short movie should be uniform in color with no markings to distinguish one from another. Black or grey kittens, about four months old, would make the best subjects.

1. M.S. Mother and Father sleeping peacefully.

2. M.S. Small Girl sleeping peacefully. Curled up beside her is a kitten. Kitten begins to cry.

3. Title: "Meow!"

4. C.U. Father opens one eye. Registers suspicion.

5. C.U. Kitten walking about on Girl's bed.

6. Title: "Meow!"

7. L.S. Father gets out of bed.

8. L.S. Father enters Girl's room. Tip-toes over and picks up kitten.

9. M.S. Father holding kitten.

10. Title: "Sorry, cat, but you're keeping me awake."

11. L.S. Father gently deposits kitten outside back door.

12. M.S. Father sitting on edge of his bed, removing slippers.

13. Title: "Meow!"

14. C.U. Father's eyes widen in surprise.

15. L.S. Father in Girl's room again. Sees kitten on the bed and picks it up.

16. C.U. Father stares at kitten in bewilderment.

17. Title: "Thought I put you out."

18. L.S. Father puts kitten out the back door again. Locks the door.

19. M.S. Father climbs back into bed. Settles himself and yawns sleepily. Starts drifting off.

20. C.U. Kitten on Girl's bed.

21. Title: "Meow!"

22. L.S. Father leaps out of bed. Mother sits up and stares sleepily at him.

23. Title: "Harry, what's going on?"

24. C.U. Father looking narrow-eyed.

25. Title: "I just can't figure out how that cat is getting back in the house. He's got a key, maybe?"

26. L.S. Father enters Girl's room again. Stands beside sleeping girl, eyeing the kitten thoughtfully. Then, picks the kitten up and leaves the room.

27. M.S. Father puts the kitten out and piles furniture against the door. Dusting off his hands, he smirks triumphantly.

28. L.S. Father starts to take off robe and slippers in his bedroom again.

29. Title: "Meow!"

• See "CAT'S MEOW" on Page 397

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Background for BEGINNERS

Basic organization in telling a movie story is exactly the same as writing a letter. Decide on a subject, detail it with medium, close-up and long shots, and then finish it, with a suitable climax.

TELLING a story with film is just the same as writing a story with a pen but the medium is different.

Choose the subject. Describe it with some humorous or dramatic interjections; comment on the subject from your own particular point of view, and that's all there is to it.

But remember that you're making a movie and not a series of stills. So join the action with little bits of movement which interlock and supplement each other. When you're through you will have a continuous story moving smoothly from one sequence to another.

How Long, How Long?

The average movie scene should be at least 1½ feet in length for 8mm filmers. (at least 16 frames per second) or 3 feet for 16mm cameramen — approximately 7 or 8 seconds per scene. Check this on your TV on the late-late-late show where old movies are shown, to see how close this figure agrees with professional movies.

Of course, a tensely dramatic scene will use more footage and consequently take more time. Rapid action requires shorter "takes" in order to infuse the idea of the real meaning of the scene. And it is the same in writing. Short sentences have the same function, while longer ones with a wealth of descriptive material, have the opposite effect.

But the figure of 1½ seconds or 8 feet is merely a rule of the thumb and merely something to indicate the "average" length. Vary your shots as you shoot your film, thereby introducing a sparkling tempo, and see how the interest and impact is immediately apparent.

The angle of your shot is another important aspect of making good movies. Change the angle as often as possible and this too will add more life and feeling in your scenes.

How to Start

What's the subject?

A boy? A girl? A mountain?

If the subject is a child, then begin with a medium shot showing the full figure, *doing something*. If the surroundings are important to the description of the child, then include this in your first long shot as an over-

all record of the area with the individual somewhere in the scene. Then move in for a medium shot as described above; finally move in close to get at the essence of the child. How does he really look close up? Are his eyes blue, or brown or grey? Does he smile readily, and if so, when? What can he do and how does he do it. Make him play with a toy, ride a bike, or read a book; see that he moves because this is a movie!

If the subject is a mountain, an interesting story can be told on film, even with such an immobile lump of rock. Shoot the subject from several angles to get at the essence of the thing. Shoot it in bright sunlight, in somber twilight or angry rain. Set your speed to 8 frames per second on cloudy days and catch the rapid flight of clouds across the summit. Pan carefully to provide movement, then prepare for a surprise when your films come back from the laboratory; you will have something different and unique.

What to Shoot

If you are the owner of a camera, then you have bought it for a specific reason it might be to record a vacation, the children as they grow up, or sundry other reasons.

Movie Diary

Most people shoot movies to make a record of their children and their families. First thing to remember with this type of film is that the date must be recorded somewhere in the film. It may be a shot of a calendar, with the date circled in red, or even a shot of a hand, writing the date on a piece of notepaper. No matter how you do it, get the date in there somewhere.

The same thing applies to the place. Record this too so that you have an invaluable record, and can prove the location to future generations of doubting relatives. Get is on film as you shoot, but if this is not possible make a title with the necessary information and splice it in when the film is edited.

Vacation

The mere record of a vacation, no matter how bizarre or unique, falls flat if the film does not have some

• See "BEGINNERS" on Page 397

TITLES

• Continued from Page 383

of time, energy, money and film when I hit upon the idea of making an inexpensive titling frame that would enable the titles to be shot with the camera pointed straight down instead of horizontally. Then the letters could be placed on the floor or the ground, thereby eliminating the necessity of using glue.

My problem was solved with a 2 x 4 five feet long, a 1 x 8 plank eighteen inches long found in the scrap pile in the rear yard, plus a 2½ inch bolt the same size and having threads to match those where the camera attaches to the tripod. Two short pieces were sawed off the 2 x 4, each nine inches long, and were nailed flat one on top of the other at one end of the longer piece of 2 x 4 which was left approximately 3½ feet long. The 2½ inch bolt was placed through the top short 2 x 4 so as to center the camera lens at the center of the 2 x 4. The 1 x 8 plan was nailed at the bottom end of the long 2 x 4 as a base to make it stand upright. The resulting titling frame has cost absolutely nothing. (See Photo No. 1.)

Mounting the camera on the frame is only a part of successful colored movie titling. To have satisfactory colored titles, colored backgrounds are essential. A large smooth surface with square right angle sides, such as a card table or drafting board may be used for the background on which to set up the desired titles. The background must be larger than the field of vision as seen through the view finder while the camera is in place on the frame, otherwise unsightly space will appear at the edges of your titles.

To add life to titles, gayly colored or flowered cloth may be used on top of the background board before setting up the lettering. Also, various effects may be had by scattering colored flowers, leaves or red berries among the letters. The more bright and gaudy the colors used for the background, the more interesting and colorful the titles will be. Each title then may have a different color or design for the background. A cushion from an overstuffed chair or sofa, the back or seat from woven sun room furniture or a colored material of any kind makes an exciting background for the lettering in your title.

However, before placing the lettering on the background board or table, the material must be located carefully. Words must be properly spaced, as all imperfections are greatly magnified when shown on the screen. A draftsman's T-square with narrow and wider rulers will assist in spacing and lining up the letters.

With the camera mounted on the frame, it is easy to look through the view finder to determine just how

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much of the background is visible through the lens. As a guide, a small frame may be made out of ½ or 1 inch material just the size of the field of vision. Then the lettering for the title can be placed within this rectangular frame. (See Photo No. 2.) Check all margins properly; move the background board around until the words are stright and centered within the lines of the lens, then remove all props except the lettering and wording in the title, and expose while all the title is being read slowly.

Titles may be made with either day-

light or artificial light, depending on the type of film you may happen to have in your camera. Careful light meter readings are always important. Never attempt to make color slides out in the open on a dark cloudy day. Shots made in early morning or late afternoon will show a very desirable shadow effect with the letters. This same effect may be had by moving the artificial lights away from the titles while photographing them. Two or three sets of various size letters will give added interest.

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SHOPPING

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terfere with filter slots, Zoom lenses
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ture. The Deluxe Cine Printer is pre-
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New Telephoto for Wildlife

A new American-made telephoto
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animals and birds, as well as for
sports, travel, and education.

The manufacturer claims that the
Tele-Athenar will produce perfect col-
or movies under difficult lighting con-
ditions with critical sharpness, even at

• See "SHOPPING" on Page 401

cross road in SOUND

Since the limitations of space makes it impossible to answer all of the questions that may be submitted at any given time I have selected those which I feel may be of widest interest for answering at this time. To those of you who do not find the answer to your question in this issue, please be patient, your turn is coming.

Q. How can a uniform level be maintained between sequences recorded at different times so that there will be no objectionable difference in levels when these sequences are later spliced together?—(C.C.).

A. A suitable indexed scale should be placed around both the recording and playback volume control knobs. This will enable you to closely approximate a duplication of recording levels whenever recording is done under similar conditions. This scale can be made of cardboard or any suitable material and indexed by markings about 1/8th inch apart.

A series of 'Standard Level' test tapes can be made and kept in your files for future use in comparison of recording levels. These check tapes should comprise about five conditions, LOUD, MEDIUM LOUD, MEDIUM, MEDIUM SOFT and SOFT and should be made for both speech and music. Make two 5 to 10 second recordings of each level (for both speech and music) and carefully note the reading on the indexed scale of the volume control knob. (These notes should be placed on each tape in ink for reference together with a note as to the type of sound (speech or music), the control knob setting and an arrow indicating the direction of tape transport). Leaving one of each pair of tests as an open length of tape, splice the other into a loop. (Type-writer ribbon cans or pill boxes make excellent containers for these 'test pairs' and the boxes can be labeled for quick identification.)

When you wish to record a sound track sequence at normal (medium) level, make the recording with the volume control knob set at the previ-

ously determined setting for 'medium' level. Now play it back at any level and fix the relative level of the sound in your mind. Without changing the playback volume control knob, put the 'medium' level test loop on the recorder and play it. A mental comparison of the levels of the sound track sequence and the test loop should enable you to judge whether or not the two are within satisfactory limits of matching in level. If the level of the sound track sequence does not match satisfactorily, another recording can be made with the volume control adjusted to compensate for the discrepancy in level and further comparison tests made until the levels match satisfactorily. Intermediate levels (between the levels of your series of test loops) can also be made in this manner.

If the matching requirements are critical, the 'open' length of test tape can be temporarily spliced rically on to the beginning (or end) of the sound track sequence so that a *direct* comparison can be made without interruption between the two.

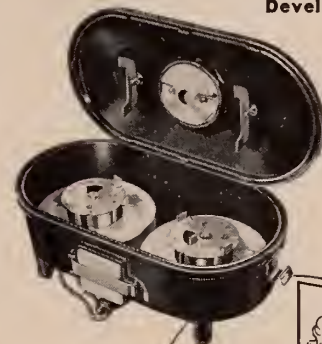
* * *

Q. Sometimes I find it necessary to splice some blank tape into the sound track to adjust timing for proper synchronization. This blank tape sounds dead and has a noticeable contrast with the rest of the sound track. What can be done about this?—(W.E.).

A. Unused tape as it comes from the factory is DEAD. Tape that has been run through the recorder (while recording or erasing) has a low level background noise. Therefore, when unused (factory) tape is spliced into a recorded tape, the contrast between the DEAD tape and the recorded tape with the low level background noise is readily apparent.

This contrast can be eliminated if the 'blank' tape to be spliced into the sound track has first been erased in the recorder. Where recording is done with microphone to picture it is some-

• See "SOUND" on Page 400



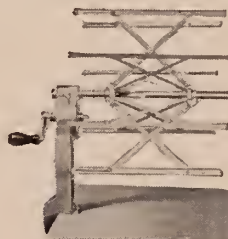
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FOOTBALL

• Continued on Page 381

ed inadequate to do the job of filming the entire game. In the time taken to reload film at the end of each roll, some of the action on the field was missed. It proved so desirable to the athletic association to have these movies, that the school purchased a second camera, lens and tripod. By loading both cameras before the game it was possible to use one roll of film completely, switch without interruption to the second camera and then to reload the first at intervals provided by timeouts, penalties, quarters and at half-time.

The first and most important step is to place the camera in position to take full advantage of lighting conditions and to be sure that the entire field and end zones can be covered by the camera. This is best done by setting up the equipment on the roof of the stadium near the 50 yard line. If at all possible, the lens should face away from the sun. This is not an important factor at the start of the game when the sun is higher in the sky, but as it sets in front of the lens it can cause light streaks and flare on the processed film. When this latter situation cannot be avoided, a deep lens hood will usually take care of the problem during the last quarter of the game. It is equally important to make a continuous check of light conditions. As the sunlight fades, a correspondingly larger lens opening is necessary to produce uniform pictures.

Lighting conditions are, of course, the main problem in filming night games. Some of the high school fields do not provide enough light for movie-making and it would be impossible to film many of them except for the development of Kin-O-Lux Gold Seal film or Kodak Super XX. Weston rating of 225 produces good results of night games when used with an f:1.5 lens.

The photography technique for a football coaching movie is somewhat different than that seen on the newsreel or television. The movie-goer or TV viewer is mostly interested in watching the ball carrier and the camera usually follows the ball to get what the audience wants to see. The coach needs much more than this however. He is interested in knowing what his linemen are doing and whether the blockers are on the job. He wants to see if the linemen on defense are charging and shifting to meet the offense; he wants to see how his pass defenders cover the opponents on forward pass plays, to see whether his own passer is getting proper protection, whether his ends and backs are getting downfield on forward passes. For all these reasons, the

movie-maker will want to hold a conference with the coach before the game to find out where and when to point the camer. Only in this way will the coach get what he feels to be necessary for his next week's training schedule.

The principal expense to the school which decides to have movies taken of its games is the cost of the film. But the cost will seem comparatively low once the value of the film has been established. Experience has shown that high school games with their 12-minute quarters can be covered with 8 or 9-hundred feet of film. On occasion the athletic director may want coverage of the pregame and halftime ceremonies. This should add only another two hundred feet of film at the most. Film of these activities is much less as these activities are photographed at 16 frames a second compared to the 32 frames per second of the game action.

In filming 18 games this past season the writer had the following experience with costs. It was estimated that 144 rolls of film would be needed for this schedule. The price of one 100 foot roll to the school was quoted at \$5.90. By buying in wholesale lot of 40 or more rolls, this price was reduced to \$5.10 a roll. The cost to the school for each game, using an average of eight rolls of film, was in round numbers \$41.00, plus my fee of \$20 for home games and \$25 for games away from home. The cost of the film included processing and developing. It can be seen from these figures that the total cost per season for the school need not exceed \$500 for an eight game schedule. It can be said that these films start to show their value immediately after the first game.

There is usually a few feet of film left in the camera at the end of the game. This is used to make titles which includes the names of the schools playing the game, the date and the score by quarters. These are spliced into the beginning of the film at a later date.

Living close to New York City and the film lab makes it possible to give the coaches rapid service. Film taken to the lab after a Friday night game is ready Saturday morning. Saturday afternoon games are processed and returned to the coach that evening. Saturday night games are ready Sunday at noon. Sunday games are picked up for the coach on Monday morning. Schools away from the lab can get rapid service by sending the film by air mail.

So, movie-makers, if your movie-making equipment is idle over the weekend while your bills gather weight, scout out the football coaches and athletic directors in your vicinity.

show them how you can help them and put that camera to work.

*(Only \$25.00 per game for the photographer is a mighty low figure. Prices will vary with the budget of the school — but it seems to us that \$50 to \$100 per game would be an absolute minimum.—ED.).

Next month—"Football for Fun."

COMMERCIAL SOUND

• Continued from Page 382

film, they, their friends and relatives couldn't be kept out if you boarded the place up. Also, your activity in and around town will have aroused the curiosity of the people and probably started a number of rumors, and as any salesman will verify, such publicity is pure gold.

The story, after editing, is likely to be comparatively short, so, a publicity film from the state Department of Forests and Waters or from the State Game Commission, with a stock comedy and cartoon thrown in, will round out your entertainment program very nicely.

In summing up, every one concerned will have benefitted by the project. The business people had the very best of advertising, the civic organization raised some money, the public was made a bit more neighborly and perhaps more civic-minded, and you, you are now an Independent Producer.

Of course, it goes without saying, that to be in complete control of your product you should have a good movie projector at your proposal.

One of our contracts with a dairy operator consists of a 400 ft. story of the production, processing and use of his products. Ordinarily this would have been a \$100.00 order, providing the directing and shooting requirements had been of simple nature, however a complicated shooting scene at the dairy, three farm scenes, a lab testing scene and a more or less hectic cafeteria "use" sequence brought the price up to \$500.00, which of course, cleared expenses and showed a nice profit. But knowing that a successful business transaction usually invites a follow-up, we were not finished with the job. We knew that the dairyman intended to have the film shown on various occasions, so we broached the subject of a showing contract, and suggested \$5.00 per showing every time it was shown to an audience of no less than 25 people. "Sold," said the man. "Providing you can guarantee five hundred showings." We closed the contract and promptly booked three township school systems for the works, and included it in lodge, club and out-of-town promotional shows as a filler.

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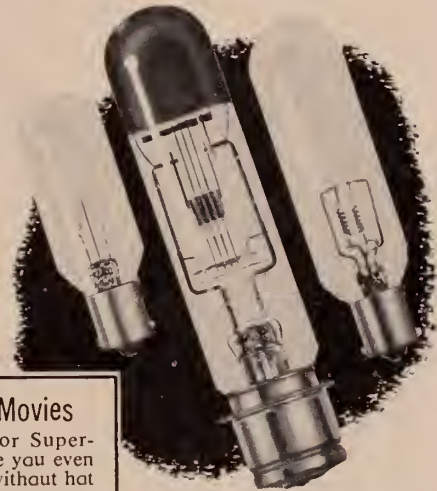
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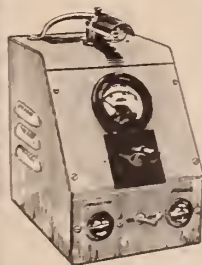
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in review

IRAN — BETWEEN TWO WORLDS

EDUCATIONAL: Sound, 15 min., color. Rental, sole.

Users: Upper elementary and highschool social studies; general adult audiences.

Content: Contrasts the ancient Persia with the modern Iran, showing the gradual transition now in progress by this group of Asiatics. At the outset of the film the history of Persia is rapidly reviewed pictorially by shot of ancient buildings and statues as the narration sweeps through thousands of years from the period of the Persian Empire under Darius, the conquering by Alexander the Great, conversion to Mohammedanism, to the beginning of the new era under Reza Shah and his son in 1925. The remainder of the film describes the several larger cities of Iran and the gradual transition in farming methods. Teheron is emphasized as a modern city rooted in the past. Isfahan is represented as an arts and crafts center today as it has been for centuries. Considerable footage is devoted to the art of the silversmith and to the making of Persian rugs. The concluding sequences reveal that methods of forming have not kept pace with the modernization of Iran's cities, although the use of new forming tools is in evidence. Generally, forming methods are similar to those used 25 centuries ago, and the feudal landlord system of working the land is still predominant.

Comment: An excellent film in its survey presentation of a country that is today prominent in the news, but a country about which very little is known. The color photography is outstanding; one can almost feel from the pictures the intense heat of this arid region. Throughout the film a constructive approach to the country and its people is used. Whatever poverty may exist in Iran is not pictured, and hardship is not discussed in the narrative. The film is recommended to all groups interested in how the various peoples of the world are living in 1954.

Distributor: Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

AUSTRALIA IN NEW GUINEA

DOCUMENTARY. Sound, 20 min., b&w. Rental, sole. Produced by Movietone Productions.

Content: Traces Australia development of northeast New Guinea, a mandated territory. The territory is located on a map, and narration explains that the League of Nations originally put the land within Australia's mandate while it was a jungle wilderness with uncivilized, savage native tribes. Some of the latter are shown as narration notes that the women's white circles about their eyes mean mourning; the men express grief by wearing nets of the deceased's hair. A pre-war patrol is followed as they explore a valley, meeting an unknown, but friendly tribe. After the patrol, a plane comes in, and operations for dredging gold out of a river commence. The gold bullion is shown. Other main products include rubber and copra. War halted the peacetime development, and when Australian troops came in to fight the Japanese invaders, the natives helped with the wounded. After the war, reconstruction was begun. Productive land was overgrown by the jungle, the gold dredges was out of commission, bridges were destroyed by flood, but the timber was unharmed. Sequences show cutting and milling of timber and construction of pre-fab houses and other buildings. Education of the natives included learning to work with modern tools, carpentry, and medical care. Oil is being sought. The Australian governor-general's visit is glimpsed, with native chiefs in full regalia. The concluding sequences show an experimental project for sheep growing, including training natives for their care, shearing, and the weaving of wool.

Comment: The newsreel-type treatment of the film gives the viewer and overall glimpse of the strides Australia is making in developing the resources of New Guinea and in aiding the natives. For school use, teachers should be advised that several sequences show native women nude from the waist up.

Distributor: Australian News and Information Bureau, 206 Sansome St., San Francisco 4.

THE FIFTY-FIRST DRAGON

CARTOON: Sound, 1 reel, color or b&w. Available for TV. Produced by United Productions of America.

Users: General audiences.

Content: Depicts a story, "The Fifty-First Dragon," written by Heywood Brown, in "posed ballet" technique. Gwayne LeCoeur-Hardy is a pupil in a Knight School. He is very strong but he has a timid nature and does not do well in his studies. When he must finally be graduat-

ed, his teachers, to give him courage, provide him with a magic word, "rumpelsnitz," which takes him "only four hours to learn." He is pushed into a forest by his teachers, and he approaches his first dragon in great fear. However, in the nick of time he remembers his word and swings his sword. To his great joy, the dragon is beheaded. Thereafter, he confidently goes out every day and kills a dragon, some days even two or three, until he has killed 49. He becomes overconfident and beings to co-rouse in the evenings. One morning when he is very weary, he approaches his dragon and forgets his magic word. Nevertheless, he kills the dragon, and bewilderedly tells his teacher of the deed. When told there is no such things as a magic word, he collapses. He is forced to enter a forest to meet his fifty-first dragon, but he never returns. His shield with his 50 dragon ears are hung in the school; he is hailed as its greatest hero whose record was never equalled.

Comment: This excellent film is actually a series of still drawings that are posed to create motion. Backgrounds are abstracted to one element, such as a clump of forest, a castle, or window. The story is open to varied interpretation, from simple story to sophisticated satire.

Distributor: United Productions of Americo, 4440 Lakeside Dr., Burbank, Calif.

PREFACE TO CHEMISTRY

EDUCATIONAL. Sound, 16 min., color or b&w. Rental, sale. Collaborator: S. Ralph Powers, Teachers College, Columbia University.

Users: Highschool and college introduction to chemistry.

Content: Provides an introduction to a study of chemistry, including importance of chemistry in modern living and an indication of how it will affect the future. A costumed scene shows alchemists stirring their brews, as narration explains that this was the rudimentary beginning of chemistry, the search for the elixir of youth and how to change lead into gold. Joseph Priestly is named as the father of modern chemistry and shown as an actor performs the oxidation experiment. Lavoisier's development of research methods is also depicted. A table of elements is shown and narration explains the importance of their identification. In a classroom setting a chemical change, phosphorus and iodine, is demonstrated. The three basic areas of chemistry, inorganic, organic, and physical are named and demonstrated. Procedures of experiment, using synthesis, decomposition, and analysis, are illustrated and explained. Electrolysis of hydrogen chloride is used for decomposition, and smell and color of the gases are called analysis. Qualitative and quantitative analysis are explained. A simple electrical experiment is used to demonstrate properties of chemicals. Use of litmus solution and paper points out differences between base and acid solutions. The development of plastics is described as a development of chemical research. The role of chemistry in atomic energy study is also noted. The conclusion tells of the great possibilities for future study in chemistry.

Comment: The many, many phases of chemistry suggested in this film may leave the student gasping at the amount of study confronting them. Perhaps mention of the area of chemistry studied during the first year should be supplied by the teacher. Some of the experiments should be reviewed when the students have more knowledge.

Distributor: Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

Readers are invited to send amateur films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award — two stars, "good" — three stars, "very good" — and four stars, "excellent."

Ralph James

Independent Producer

By JAMES RANDOLPH

Ralph James is a 40-year-old producer in Sacramento, California, whose specialty is documentary films. Last week he completed a nature film for the California Department of Fish and Game which contained all the elements of a good public relations film, much precise information of a complicated operation and excellent photography besides.

PROBLEM with this particular film was to show how the Department of Fish and Game preserved the California ring-pheasant, and at the same time allowed hunting at specific seasonal periods without depleting the total bird population.

Since the story to be told was not confined to a mere recording of objects scattered here and there along the landscape, James had to work out a story line which would describe the entire operation without boring the audience.

First sequences indicated the pheasant population in California (via a map). The following shot showed the plight of two hunters who could find no pheasants to shoot. A kindly game warden comes to their rescue and tells them that specific areas have been set aside for them on the large farms scattered around Sacramento, all of which is part of a scheme put into action by the California Fish and Game Department.

As the game warden describes the plan, shots of young pheasants are intercut and the viewer gets an intimate idea of the life and problems of breeding the birds.

The hunters hepar to a private farm, half of which has been set aside for shooting with the approval of the farmer, and the story ends with spectacular air views of the area and a remarkable shot of a covey of pheasants rising inot the air at dusk.

Essence of the idea is that the farmers willingly allow pheasant shooting because 50% of their lands are set aside for their personal use in shooting the birds; hunting areas are patrolled by game wardens and as a result there are no accidental wounding and killing of stock. It is claimed that this is the first co-operative scheme of its kind, and further, that the pheasant population has thus been preserved and fostered, leaving everyone happy, perhaps with the exception of the pheasant.

The film was shot in color, and is 15 minutes in length.



Ralph James, right, photographing an enormous wheel used to transport gold ore over a hill located in the Mother Lode Country of California.

The whole point of this story is that James has taken a complicated subject and told it in an interesting manner. He has done so because of his background and experiences with the full knowledge that the attention of the viewer cannot be held unless this is so. And if you have his attention,

James claims, then the meat of the idea will be transported to the audience so that it can be retained.

And that's the point of the film, also.

The infusion of drama and interest is the specific job of the cameraman. Actually, the story of the ringneck pheasant can be a very dull narrative, of interest only to biologists, birdlovers and others. But when the camera-

• See "RALPH JAMES" on Page 396

NEW OPTICAL UNIT for SPECIAL EFFECTS

By JOE STEIN



Since the inception of motion pictures and even more recently with television, special optical effects have become a very important part in lending dramatic emphasis to a production. Some of the earlier effects such as fades and dissolves became outmoded very quickly and more elaborate effects were developed as the need for them increased. Eventually the use of special effects became so important that each major studio set up their own special effects department with equipment specially designed for that purpose. The independent film producers have often avoided special effects because of the additional expense involved in having outside organizations do this work for them. Now with the aid of the Camart Optical FX Unit, it is possible for professionals or amateurs alike to create their own optical effects right in their camera while shooting.

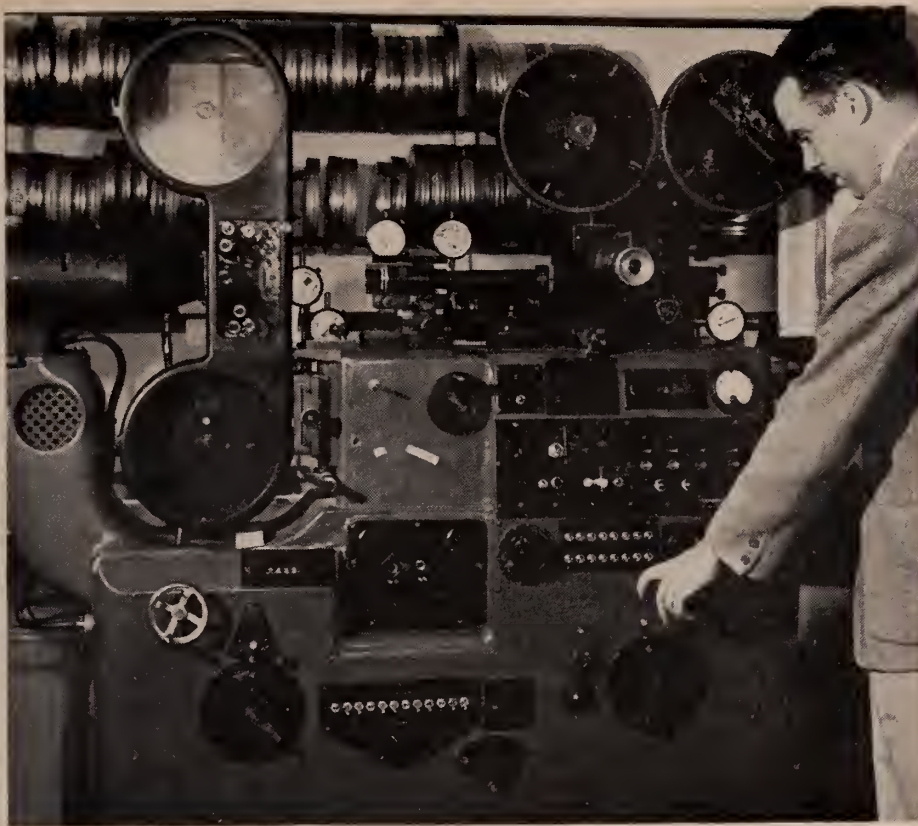
The Camart Optical FX Unit may be used with any 16mm or 35mm motion picture camera and also with television cameras. The cameraman turns a small crank in the revolving housing which rotates a prism creating the special optical effect. Rotation is possible in either clockwise or counter-clockwise direction. The main purpose of the unit is to reproduce multiple identical images in rotation from a single object. The number of images reproduced is dependent upon the number of surfaces to the prism used with the unit. Since prisms are available in 2, 3, 4, 5, 6, and 7 surfaces, the various effects that can be achieved are two, three, and four images in circular rotation. The five surface prism reproduces four images rotating around a fifth central image, the

six surface reproduces five images rotating around a sixth central image, and the seven surface reproduces six images rotating around a seventh central image. Other special effects prisms available are the three surface parallel which reproduces three images in straight line rotation rather than the circular motion which the regular three surface prism accomplishes. This is also an anamorphic distortion prism which makes objects long and thin or short and squat and upon rotation reproduces a ripple-like effect. Any two of the above prisms may be used in combination for remarkable multiple image effects. Another valuable accessory is the three section montage unit which permits the filming of three different scenes on the same frame or filmstrip. One scene is exposed to the desired footage, then the film is wound back in the camera to the starting point. (don't forget to cap the lens) the montage unit is rotated to the second portion of the film and filming is continued as before, the procedure is repeated until all three scenes have been exposed. Any of the above effects can be heightened by using the camera fade or dissolve from the single object or the montage into the normal or the multiple image view or back again.

Another addition to the Optical FX Unit is the Rotator Lens. Seems to be just the thing for space shows or science fiction. The Rotator reproduces images upside down, or sideways, or tilted at any angle, and of course, upon rotation the subject or scene will revolve a full 360° and continue revolving if required in clockwise or counter-clockwise directions. The effect of your subject getting dizzy or blacking out can be done very easily by turning the crank of the revolving housing very slowly and gradually increasing the speed until the subject or scene is whirling away at a fairly rapid pace, and then fade or dissolve as per script. Also by turning the handle back and forth very gently, ship-board motion can be obtained and large and small tidal movements can be simulated while your actors remain perfectly level at all times.

Uses and applications of the Camart Optical FX Unit and its various accessories are limited only by the imagination. It is ideal for regular filming, especially well suited for animation and film commercial work, and of course it is used regularly in one way or another on television. Illustrated literature is available from The Camera Mart, Inc., located at 1845 Broadway, New York 23, N. Y.





OPTICALS

and how they are made

ONE OF the most important tools of the professional motion picture maker is the optical printer. Yet it has been almost wholly ignored by the serious amateur. In part this is due to the secrecy which in the past has surrounded the production of all special effects. For many years in one of Hollywood's major studios even the trusted employees of other departments were not permitted to enter the optical department and examine its printers.

Although an optical printer is a complicated and expensive instrument, it is based upon a simple, basic principle. It may be likened to the copy camera used in most still laboratories. Just as the copy camera reproduces a still photograph, the optical camera makes copies, one frame at a time, of motion pictures. It does this by photographing in careful registration each successive frame of the processed film as it is projected into the lens of the optical camera. In other words the optical camera consists of a projector and a camera facing each other and interlocked so that their shutters work simultaneously.

This arrangement would ordinarily

produce an exact duplicate or print if it were not for the fact that the camera and projector are mounted on a lathe-type bed and may be moved in relation to each other. Thus by moving the camera in it is possible to shoot any portion of the original frame. Other effects are made by placing filters or mattes between the camera and the projector. Still more are made by varying the relative speed of the two.

Broadly speaking, we may divide the work that is done on an optical printer into two main groups: corrective work and creative effects. By using both of these services which are rendered by any of the independent optical printing firms in New York or Hollywood, a great improvement in the films of serious amateurs will be immediately apparent.

Color correction. When making a print or dupe on an optical printer instead of a contact printer of the continuous type, it is possible to correct each scene for proper color balance. This is done by inserting a color correction filter in front of the source of light in the projection end of the

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• See "OPTICALS" on Page 398



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RALPH JAMES

• Continued from Page 393

man can shoot the story so that it has universal appeal, then it proves that the film, may in time take over, and not only supplement actual texts.

James is a versatile cameraman who got into the business five years ago, in Seattle, where he was a radio announcer. He has made scores of TV commercials, industrial films and documentary on an auto tire process. Latest assignment which he finds fascinating is a documentary on the Mother Lode country, in and around Sacramento, California.

"This film appeals to me. It tells the story of the times and trials of the gold rush days in California. It has historical significance because the film will show the past and the present, and will actually trace the change in America since the gold-rush days of 1849, when gold was discovered.

"Compare a written account of the gold rush days with a visual film story, using the original ghost towns and mine sites. There is no comparison between the two and anyone will admit that the impact of film is of inestimable value in teaching."

He said the documentary films hold his greatest interest, but that commercial spots, TV shorts and other short films help to boost his yearly gross.

"Motion picture production, by an independent producer cannot be confin-

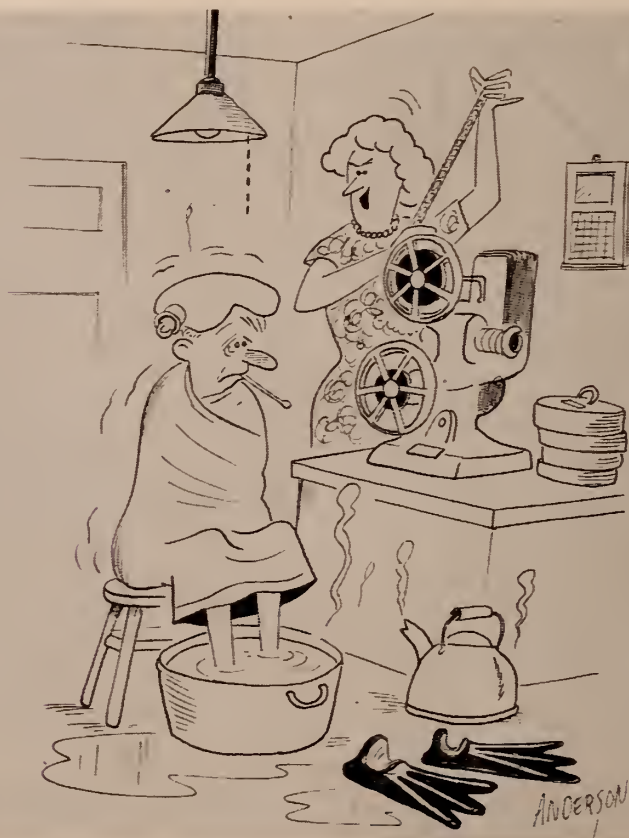
ed to one specific type of film," he said. "The medium is too new for specialization and because of the economic aspects, the independent must shoot whatever comes along."

He stressed that equipment should be tailored to the job and that the cameraman should not burden himself with a mass of equipment which can become a drain of his energy in the field.

His own outfit consists of an Auricon, Bolex and Bell & Howell cameras. He has a set of matched Schneider lenses, 100, 50, 25mm in focal length which he favors. He uses Kodachrome for all his stuff, excepting when he requires many duplicate prints. In that case Commercial Kodachrome has proven to be better than the conventional Kodachrome — mostly due to two factors. The first, Commercial Kodachrome is edge numbered while Kodachrome is not; Commercial Kodachrome is *made for* the manufacture of duplicates, while Kodachrome is not.

"I have a 400 ft. Mitchell magazine and a synchronous motor," said James and also a precise pressure plate made for me by Stevens Engineering. With my equipment as it stands I get perfect results from the technical point of view."

He added that he has quite an array of lights and also uses a Colortran converter.



"You and your UNDERWATER movies."

CAT'S MEOW

• Continued from Page 383

30. C.U. Father freezes with horrified expression.
31. Title: "Oh. NO!"
32. Father peeks around the door of the Girl's bedroom.
33. C.U. Kitten on bed.
34. C.U. Father holds head in his hands.
35. Title: "I must be going crazy!"
36. L.S. Going to kitten, the Father picks it up — studies it closely for a moment then leaves room.
37. L.S. Father on front porch. He puts kitten down and stares at it.
38. Title: "Go ahead — show me how you're doing it!"
40. M.S. Father closes front door.
41. M.S. Father standing beside his own bed, yawning and stretching.
42. Title: "Meow!"
43. M.S. Father shakes Mother awake. She rises on one elbow with irritation.
44. C.U. Father points to his temple.
45. Title: "Norma, I think I'm going nuts!"
46. L.S. Mother entering Girl's room. She goes to the bed and gets the kitten.
47. M.S. Little Girl opens one eye and giggles.
48. M.S. Mother turns and smiles reprovingly.
49. Title: "What have you been doing?"
50. M.S. Girl sits up and pulls another kitten from under the blankets. She grins wickedly.
51. Title: "It's driving Daddy wacky, isn't it!"
- FADE OUT.
- FADE IN.
52. M.S. Father sleeping peacefully.
53. Title: "MEOW, MEOW, MEOW, MEOW, MEOW, MEOW!"
54. M.S. Father sits up, sticks out his tongue and waggles his hands from his ears at window.
55. M.S. Six kittens under window.
- END

BEGINNERS

• Continued from Page 384

sort of story line. Going to Chicago? Then record some of the gutty character of the place which makes it Carl Sandburg's special city. Make a few shots of the Wrigley Building with the swirling snow surrounding the edifice on a bright night. Or the old Water Tower on Michigan — and even the stock yards. But tie it all together to make a complete story. What do you see in the place? Put it down on

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OPTICALS

• Continued from Page 395

printer. For example, when a scene has gone blue because the cameraman forgot to use his conversion filter while shooting outdoors, the optical printing technician would use an orange filter in front of the light source and so warm-up the color of the dupe.

Density correction. At one time or another that all-important shot comes back from the lab either extremely under or over exposed. When this happens and the density on the negative is



beyond the range of the lights on a standard contact printer, the optical printer can come to the rescue again. By varying the shutter speed as well as the voltage, the optical technician is able to burn a highly intense light through a too-dense negative, or to give a very short exposure to a "way too hot" scene. As a result, you'll get back a fine grain, or a new negative that will enable you to use your ruined scene.

Edge flare. This is an extremely common and annoying fault which can spoil an otherwise good shot. On the optical printer, by enlarging the image so that only the center portion of the frame will be reproduced on the new master, the flare on the edge can be eliminated. This same technique can be used to get rid of unwanted objects near the edge of the frame. A microphone that shows at the top or bottom of the shot due to improper framing during photography is usually eliminated in this way.

Frame line correction. When cutting together film that has been shot on different cameras of various makes, it is not unusual to find that during projection the frame line — either at the top or bottom — will be projected on the screen with scenes shot by one of the cameras. This means that this camera's aperture is out of adjustment. In order to save the footage from this camera, it is necessary to send it to an optical house and have a new master made with the frame line properly centered on the sprocket holes.

Camera speed problems. Another corrective measure performed on the optical printer is the changing of film speeds. For example, original film

shot at silent speed, 16 frames per second, can be converted to sound speed, 24 frames per second. This is done by printing every third frame twice and so stretching the action by one-third. Few people are able to detect from a viewing of the new footage that it was originally part of a silent film. Another variation of the adjustments possible by changing speeds might be the speeding-up of a scene shot in slow motion — say 64 frames per second — to sound speed simply by printing every third frame on the new master.

Stretching film. This term is not used as it applies to old, shrunken film, but to those scenes in which, for one reason or another, too short a take has been made. By multiple printing, that is by printing each frame two, three or four times, the total length of the scene can be stretched proportionately. This works best, of course, on relatively static shots. One of the optical firms in Hollywood recently had an amateur bring in a scene of a wedding in which to get sufficient exposure through the entire length of the church, the cameraman had set his film speed at 8 frames per second. He got his shot all right, but it was only a foot and a half long. Since there was little movement in the scene, it was not trick at all for the optical house to print each frame three times and so triple the length of the scene.

Flipping action. It is sometimes found, in continuity cutting, that a certain scene was shot so that the ac-



tion moved in the wrong direction. For example, a close-up of a man looking left while the object he sees in the next shot is obviously on his other side. If there is no reading matter in the scene, or no other clues which would give it away, it is a very simple matter to flip the entire scene so that what was formerly on the right side of the screen is now on the left or vice versa.

We now come to the creative uses of optical effects. A word of caution is in order here. With each of the effects we have just discussed, a specific purpose was in mind before the effect was ordered and used in the finished film. Generally we may say

that the best effects are those which are not seen as such by the audience. These have done their job when they have succeeded in smoothing out a film. This must also be the case with the creative optical effects if they are not to be mere "show offish" frills which add nothing to the over-all intention of the film. Each effect has a certain psychological impact upon the audience, and the choice as to which effect to use should be made with due attention to this impression. Because there can be an almost endless number of effects realized, only the basic ones will be discussed here. Most of the effects not specifically mentioned are variations of the basic ones.

Te zoom-in. What this amounts to is an optical dolly. Where the main center of interest is in a small portion of a long shot, or over on one side of the screen, this device can be used for corrective purposes. Used to provide impact, for example, zooming-in on the muzzle of a revolver, it can provide a strong psychological jolt. With a very different type of film — say a medical one — it can be used first to allow for general orientation, and then to get the advantages of a close-up where no close shots could have been made.

Reversing action. Although this effect may sometimes be used for a serious purpose, it is most familiar for its comic effect. We are all acquainted with the results of reversing the projector during a scene of people eating or ice skating. The same effect can be achieved by ordering a reverse dupe and cutting this in after the original shot. Used several times as a gag, a simple device like this will brighten an otherwise average picture.

Hold frame. Here is something that can combine with reverse action — a la Pete Smith. Holding frame on a diver in mid-air while we make a few caustic remarks and then have him return to the diving board feet first is sure to provide a laugh. With a more serious purpose in mind we can hold frames on a particularly important step in a complicated piece of action and so make a point that would otherwise be lost.

Dissolves and fades. These are more familiar because they can also be done by the average laboratory on its contact printers. The only advantage of the optical fade or dissolve is its flexibility. You can get almost any length effect you desire and are not limited to the usual 48 frames.

Superimposures. It is relatively easy, on the optical printer, to print two or more scenes over each other. This is done by backing up the exposed negative and exposing it again to each successive roll. While this can

be done in the camera during original photography, the optical method affords more control and enables the blending of scene shots at widely varying times and places.

Wipes, Irises, etc. These effects can be done by some optical effect companies in 16mm, but are generally considered passe. If you need one of these you can obtain a chart from your optical house of those patterns it is set-up to make.

Split screen. In order to make obvious a comparison or a contrast between two different items it is often effective to employ the split screen technique. With the optical printer it is not necessary to have photographed the original scenes with the split screen in mind. What the operator will do is to divide the screen by means of a matte and expose your two separate shots on each half of a single strip of film. This is an effective technique whose point can hardly be lost on an audience.

Slides. Another advantage of the optical printer is the possibility of making motion pictures from slides. This has been used with scenes of underground caverns where the cameraman found that there was not enough light to shoot anything but a time exposure. After shooting 35mm slides of the desired formations, he was able to have these copied on an optical effects camera and so obtain 16mm footage to follow the moving picture shots he had made of the preparations for entering the cave.

There have to be drawbacks to everything, it is said, and when ordering opticals from 16mm film (there are no such services available to date in the 8mm field) it is well to be aware of the adverse affect they will have on the photographic quality of the picture. When duplicating Kodachrome there will be an increase in contrast and a tendency toward graininess in the duplicate. With black and white film there will be some loss of definition. These factors will have to be weighed against the plus factors which the optical will have for the film. If there is any doubt, it is advisable to send through a portion of the footage as a test before ordering all the desired effects.

A final word of caution. Optical printing is expensive. It averages $2\frac{1}{2}$ to 3 times the cost of the original footage. For this reason when sending in your order, be sure to be extremely lucid as to what you want done. All instructions should be written in great detail. The very variety of effects that can be made increases the possibility of misinterpreting your instructions. Used intelligently, optical effects can do a great deal to achieve a professionally quality by making your films smoother, more interesting and more exciting.

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SOUND

• Continued from Page 387

times impossible to place the microphone where all pickup of projector noise is eliminated completely. In such cases it is well to record some of this 'standard' projector background noise for use as 'blank' tape where necessary.

A recommendation to deliberately record 'noise' for insertion into a sound track may seem strange but, the ear will accommodate itself to (and accept) a constant low level noise and is objectionably conscious of it ONLY when it is periodically interrupted by intervals of contrasting silence. This 'acceptance' of a constant low level noise is all the more so if we can assume that the action on the screen is the subject of primary interest with the music serving as an accessory to that action rather than being a concert performance.

* * *

Q. What are the best magnetic tapes to use for making Sound Track?—(L.F.).

A. The Standard Brands of plastic base magnetic recording tapes are superior in both response and fidelity and also have the lowest noise level. Plastic base tapes are subject to a greater degree of expansion and contraction from temperature changes and at extremely warm temperatures have a tendency to become 'soft' and introduce 'drag' as they pass through the erase and record heads. Continued stretch of plastic base tape (due to high temperatures and continued tension) can, in time, become permanently 'set' in the tape and introduce sufficient error in linear dimension to necessitate re-editing of the sound track where synchronization is critical. Striped synchronizing tape (such as Revere Sound Tape) is available in plastic base only as far as I know but since synchronous projection speed is determined by the 'strobe' pattern, linear dimensional changes have no effect on synchronization.

High fidelity paper base tape has a somewhat lower response and fidelity and a slightly higher noise level characteristic. However, since sound tracks are not intended (or used) for concert performance purposes, neither of the above mentioned qualities (or lack of quality) is objectionable. Furthermore, paper base tapes are not so susceptible to linear dimensional change nor are these changes so apt to become a 'set' characteristic in the tape. For this reason many persons prefer paper base tapes for sound track purposes.

So, analyze your requirements and choose the type of tape that will best satisfy those requirements. I would suggest that once you have selected a satisfactory tape for your purposes,

stick to that particular tape for all of your sound track purposes until such time as you wish to change completely to another tape. Since recording characteristics will be consistently uniform, recording procedures can be more easily standardized and more uniform results in recording can usually be achieved without extensive tests.

Q. I have been taking Humming Bird pictures but cannot seem to get a decent recording of their song although I have been able to get the microphone as near as three feet from the birds. Am I doing something wrong, or what?—(M.G.).

A. Not knowing just what kind of equipment you have or just how you are using the equipment it is difficult for me to say whether or not you are doing anything wrong. However, I am going to hazard a guess at the 'or what' part of your question.

The 'song' of the Humming Bird is VERY HIGH in pitch and is little more than a squeak. Since the cycle frequency is very high in the sonic range, it is possible that this cycle frequency is very close to (or above) the frequency limits of your recorder to record, particularly so if you are trying to record at 3¾ inch per second tape transport speed. This may possibly be the reason for your inability to get a satisfactory recording.

* * *

Q. I would like to record a commentary over a music track that I have made some time ago. Is it possible to do this without rerecording the music and commentary simultaneously onto another tape? If so, how is it done?—(F.G.).

A. A commentary (or voice track) can be 'dubbed' over a previously recorded music track. To do so, the erase head must either be by-passed or its erase function nullified during the dubbing procedure.

In the early models of the Brush Sound Mirror (where the erase and sound heads were separate), it was possible to lead the tape from the supply reel around the back of the erase head and then around the front of the record (and playback) head. A slight additional 'drag' was introduced by this procedure which slowed the tape transport speed slightly. However, with an accessory pressure roller installed at the capstan, this 'drag' (and all slippage) is eliminated. (If any users of this equipment wish information on pressure rollers, write your request to Dow Carlock c/o this magazine).

On recorders where it is impossible to by-pass the erase head, it is possible to insulate this unit so that its erase function cannot act upon the tape that is being recorded. This is done by covering the face of the erase

head with several thicknesses of smooth paper, recording tape or any smooth insulating material of sufficient thickness to separate the tape (being recorded) from the range of the erase signal. Tests will determine just how much insulation is required to achieve the desired result. This insulation is placed along the tape channel and is secured in position by means of Scotch or splicing tape at each side of the head. Securing the insulation at the 'lead in' side of the head only will usually suffice for recording but rewinding will usually dislodge the insulation from position.

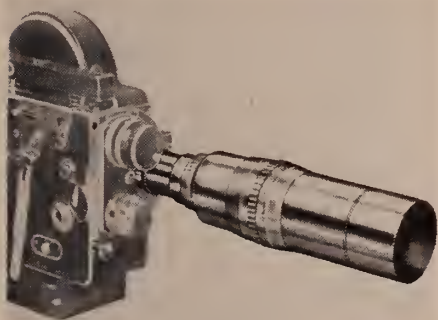
ALWAYS dub the voice onto (or over) the music track, NOT *vice versa*. Make some tests of dubbing on some separately recorded music tracks since sometimes the recording signal of the voice as it is dubbed over the music will have a slight erasing effect on the music track. These tests will enable you to determine proper microphone placement and recording level before you make the actual dubbing onto the master music track.

SHOPPING

• Continued from Page 386

f:3.8. Furthermore, it is stated the Tele-Athenar resolves better than 120 lines per millimeter.

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ROME

• Continued from Page 381

mated, the Arch of Septimus Severus, together with other points in this area will give you an excellent opportunity to film some of the history of Rome.

Near the southwest entrance to the Forum (your exit point) is the Palatine Hill. Your entrance ticket to the Forum includes the Palatine. This hill was the first center of ancient Rome. The foundation of the city, which was the fusion of three small villages, is attributed to Romulus about 754 B.C. After struggles with the peoples of the neighboring hills and the eventual union, the Palatine merged into the city, which now consisted of seven hills. Under Augustus the Palatine became the imperial seat. Aristocratic families vied with each other in the building of magnificent palaces and monuments. Today, the Palatine is a collection of gardens, temples and palaces, of which suggestive remains can be seen. The cradle of early Rome, this is one place that should play an important part in your movies.

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ROME

• Continued from Page 401

of the best preserved of Roman Triumph Arches. Since both sides are interesting, either will serve for your movies and you can shoot wherever the light is striking best when you arrive. Following the above schedule in the order given, you should be at the Arch about noon or early afternoon. One good angle of the Arch is from Via di Sana Gregorio, looking northward. From Via di San Gregorio you can include some the Colosseum through the Arch. A low camera angle will accentuate the height of the Arch.

On the hill to the left of the Arch of Titus, (as you left the Roman Forum) is the Temple of Venus and Rome. This double temple was built by Hadrian from his own plans in 135 A.D. The Temple of Venus faces the Colosseum and the Temple of Rome overlooked the Forum. Of this structure some 25 columns have been re-erected. From this spot you have an excellent view of the Colosseum. An interesting angle for the Colosseum is had by shooting along the row of columns above Via d. Impero, using these columns on the left as a foreground and the Colosseum in the distance. A long shot of the Arch of Constantine can also be made from here.

The Flavian Amphitheatre, or Colosseum as it is commonly known, was first constructed in 72 A.D. With a seating capacity of 50,000, it was the scene of fights of Gladiators, naval battles (in which the arena was flooded), and chases of wild animals. Lack of repair, earthquakes and scavengers brought about the ruin of this monument. About the middle of the 18th century Pope Benedict XIV dedicated it to the remembrance of the martyrs who died there and since the beginning of the 19th century restoration work has been undertaken to preserve the Colosseum.

Return to your left along Via Foro Imperiali to Piazza Venezia. Before you rises what the Romans like to call the "Birthday Cake", the Vittorio Emanuele II monument. Constructed at the turn of this century as a symbol of the unity of Italy, it now contains the tomb of the unknown soldier. Its long terraced stairs, tall basement, and colonnade, all in white stone, together with the ornamentation, justify the nickname the Romans have given this edifice. Your two best angles will be: one, from the front showing the symmetry of the monument; two, from the left side near the church of Santa Maria di Loreto. This latter will be a semi-backlighted shot that will give you a very interesting effect at the right time of day.

To the right of the Monument along Via del Mare are the steps to the Campidoglio, the Capitoline Hill. In early Rome this seat of the government was accessible only from the Forum. The stairway that you now ascend was designed by Michelangelo, as were also the buildings at the top of the hill. The palaces on either side of the square were constructed according to a then new architectural formula, their facades are at an angle to the square, thereby giving it the impression of being larger than it really is. These two palaces now house the Capitoline Art Collection. The center building is the Town Hall and the residence of the Mayor. In the center of the square is the ancient Roman statue of Marcus Aurelius, one of Rome's greatest emperors. In the afternoon, the sun will reach into the square and light the Town Hall and the palace on the left side and the statue of Aurelius. A wide angle lens here will enable you to show some of the effect of spaciousness of Michelangelo's design. The equestrian figure of Marcus Aurelius can be played against the belfry of the Town Hall with its statue of Rome with a cross. The huge sculptures of Castor and Pollux that guard the stairway can be used to frame your shots of the palace.

To the right of the center building is a short street that will bring you to a walk that overlooks the Roman Forum. From here, especially in the afternoon, you can get an excellent panorama of all of this Forum.

Your second day begins with an early trip to St. Peter's Church, via bus No. 62 or 64, or tram ED or ED. This center of Catholicism faces directly East. Your tour allows the morning in and around St. Peter's. It is not possible to shoot, visit the church and the Vatican Galleries in this time, so we would suggest that you spend the time after shooting investigating the wonders of the largest church in the world.

Stretching before the church is the Piazza San Pietro. Surrounded by four rows of columns topped by 140 statues of Catholic saints, this vast area forms a fitting entrance to the church. In the center of the Piazza are two fountains by Bernini (who also designed the columns) and an Egyptian obelisk 80 feet high. This Piazza is built near Nero's Circus and the obelisk once stood there.

St. Peter's was begun in 1506. More than 100 years passed before final completion. Its construction was entrusted to the outstanding architects of that time among whom were Bramante, Michelangelo and Maderno. The inside of the church is a wonder of proportion. With everything so perfectly scaled, one loses the effect of its immensity. The miniature size

of human beings at the opposite end of the church will begin to show the vastness of this edifice.

At the far end of the Via della Conciliazione that leads from the Piazza San Pietro is the Tomb of Hadrian, better known as Castle San Angelo. Originally constructed by the Emperor Hadrian in 135 A.D. as a tomb for himself and his successors, it has undergone considerable changes through the years. Because of its strategic position on the Tiber and its size, it was used as a fortress during the Middle Ages. The tomb received its present name through a vision of Pope Gregory the Great during a procession imploring the end of a plague. The vision showed the archangel Michel sheathing his sword, signifying the end of the disease.

At the opposite end of the bridge that leads to the Castle you have a good shot showing the Castle, preceded by the rows of statues that line both sides of the bridge. Further eastward, along the Tiber opposite the Castle, are several locations where you will find overhanging trees to frame a more distant shot of the Castle and its reflection in the river.

Continue walking along the Tiber to the Ponte Umberto (the next bridge from the Castle). Turn right and walk along the Via Zanardelli, through Piazza Tor Sanguigna, to the Piazza Navona. This Piazza is built on the ancient stadium of Domitian and preserves its shape today. Within the area are three fountains. The central one is the Fountain of the Rivers. Designed by Bernini, it depicts the great rivers of the four continents, the Nile, Rio de la Plata, Danube and Ganges.

A few blocks away, but not available by direct tram line, is the Mausoleum of Augustus. From the Piazza Navona walk back to the Piazza Tor Sanguigna and right to Via della Scorfà. This street will take you past the mausoleum. Completed in 27 B.C. it was from this that Hadrian patterned his tomb. Originally covered with earth and planted with trees, only the outer shell remains today to contrast with the 20th century buildings that surround it.

To the right of the tomb is the Via del Corso, which leads into the Piazza del Popolo. From the North end of the Piazza del Popolo take a No. 1 tram to the end of the line, Piazza del Milvio. From this Piazza walk left about 650 yards to the Foro Italico.

While walking along the Tiber, look back. The bridge that you just crossed on the tram is over 2,000 years old. Just beyond it is the new Ponte Flaminio. You can get an interesting shot from along the Tiber showing both these bridges together, 2,000 years difference in their construction.

Note the great similarity in the two structures.

The Foro Italico is Rome's sports center. It consists of a swimming pool, tennis courts, basketball courts and the academy for physical education. Most noteworthy are the two stadia. The small one, with a seating capacity of 20,000, is by far the more interesting, photographically. Built of white marble, it contains 60 statues of athletes, depicting various sports and representing the provinces of Italy. The larger stadium has a seating capacity of 100,000.

Another day begins just before noon, at the church of Santa Maria Maggiore, reached by bus No. 70 or 78 and by trams 7, 16, CD, or CS.

The church received the name of "Major" because it is the largest church in Rome dedicated to the Blessed Virgin Mary. St. Mary Major is one of the four churches in Rome having a Jubilee Door. Both the facades are interesting photographically. Since the church faces North and South, only the side facing Via Giobert will be in good light in the morning. The side facing Via Cavour will be best in the afternoon. An interesting long shot can be made from along Via Merulana in the morning. Close-ups and medium shots can be made from the Piazza Esquilino which intersects Via Cavour in front of the church. Inside the church the remains of the holy crib are preserved and displayed.

From the church take a No. 71 bus to Via Tritone and get off at Piazza Poli. Walk up Via Poli to the Trevi Fountain. Because of the numerous jets and sprays and its size, this is one of the most impressive fountains in Rome. It covers the entire facade of the Poli Palace. The light will be good here from noon to about mid-afternoon. Long shots will be hindered by the traffic, but there are many possibilities for shooting close-ups and medium shots of the figures and sprays.

From the Trevi Fountain you are within walking distance of the Piazza di Spagna. Walking up Via del Tritone to Via Due Macelli and left along this street, puts you in the Piazza di Spagna. The initial impression of this square is the baroque Spanish stairways. At its base is the boat-shaped fountain (by P. Bernini). In the building to the right of the steps is the house where the poet Keats lived and died. There is a small museum there now. The 137 steps that climb the Pincio Hill lead to the Church of Trinita dei Monti. Almost any position on the stairway will give a good picture of their sweep upward toward the church. Interesting pattern shots can be made here, too. Shooting the fountain with the steps in the background will be rather difficult because

of the congested traffic conditions in the square. However, it is possible by shooting from one of the buildings opposite the square. To the right of the stairs is the column of the Immaculate Conception dedicated in 1854, commemorating this dogma of the Catholic Church.

From the top of the Spanish Steps walk along the Via Sistina to Piazza Barberini. The fountain in the center of the square was built by Bernini. Follow Via Barberini from this Piazza up to the Piazza del Esedra. In the center of this square is the Fountain of Naiades, by Rutelli, another of the more impressive fountains of Rome. The semi-circular buildings around the Piazza are built on the site of the Exedra of the Baths of Diocletian. The church of St. Mary of the angels on the East side of the Piazza was designed by Michelangelo and is built in the Tepidarium of the baths. Near sunset, when the sun shines up Via Nazionale, you get very effective color movies of the fountain with its sprays backlit by the red rays of the late sun. Reserve this shooting until later since your next shots are at the nearby Termini Station.

Leading off to the right of the Piazza is the Piazza dei Cinquecento, the large esplanade that precedes the Station Termini. Contrasting with the old and ancient you have been photographing, this ultra-modern structure will be a pleasant change. As you shoot your pictures of the station with its gracefully curved concourse, you may realize the possibility of editing your movies of Rome into a chronological history of the city. With this thought in mind you may find the engravings of the Forum as it used to exist an aid to your shooting in that area. With these old prints before you and shooting similar angles you can lap-dissolve from a copy of them into the scenes existing today. You can purchase these prints as you enter the Roman Forum.

A fourth day's shooting starts at the Temple of the Vesta, reached by trams CD or CS or bus No. 95.

The actual divinity to whom the Temple of Vesta was dedicated is not known. The same is true for the Temple of Fortuna near it. These two small temples date from about the time of the Roman Republic. Grecian in style, both are in good condition today. The Temple of Vesta can be photographed from near the church of St. Mary in Cosmedin, with the fountain in the foreground. St. Mary in Cosmedin is an afternoon shot so we will be back.

A few steps South of the temples contain the remains of the Circus Maximus. The general area and some impression of its size are all that remain

• See "ROME" on Page 404

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today. But once again, if you are filming a history of Rome, it is a necessary addition.

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The rest of your shooting for the day takes you out to the ancient Appian Way. The public transportation beyond the Gate of St. Sebastian is not so good and it is suggested that you either hire a guide for this trip, or take one of the many conducted tours that cover these points of interest. All of them can be reached by the No. 118 bus which operates from 9:00 a. m. until one hour before sunset. You can get the bus at the Baths of Caracalla.

The first stop is the Gate of St. Sebastian. This is one of the 18 gates of the old Aurelian Wall that was constructed around the city about 271 A.D. Joining the gate on both sides are long stretches of this original 12 mile wall.

About 15 minutes walk beyond the gate (or you may wait for the next bus) is the church of Domine Quo Vadis. This little church is built on the spot where Christ appeared to St. Peter as he was fleeing from Rome, and hid him return.

About one mile further is the Catacomb of St. Calixtus. This is one of the closer catacombs to Rome and is well worth a visit. While this visit will not be photographically fruitful, no one should leave Rome without seeing one of these underground cemeteries.

Still further is the Catacomb of St. Sebastian, the only cemetery that was never abandoned.

Beyond this along the Appian Way, which is lined on both sides by crypts and graves, is the large round tomb of Caecilia Metella. Cecelia was the wife of one of Caesar's lieutenants. During the Middle Ages this tomb was used as a fortress. Later a castle was added to it. Today it is falling into ruin. Between the Catacomb of St. Sebastian and the Tomb of Caecilia is

• Continued on Page 406

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• Continued on Page 406

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ROME

• Continued from Page 404

the most interesting and beautiful part of the Appian Way.

Your fifth day of shooting begins not too early at San Giovanni in Laterno (St. John in Latern) on the Piazza of the same name. Trams 4, 7, 15, 16, ED, or ES, buses 85, 87, 88, will take you directly there. First built in 324 by Constantine, it has undergone extensive changes due to earthquakes, fires and renovations. St. John's is the cathedral of Rome. The main entrance is the door from the Senate House of the Roman Forum. Inside are many interesting paintings, frescoes and an altar of gilt-bronze. For a long shot you can shoot from near the Porta San Giovanni toward the church with the statue of St. Francis of Assisi in the foreground.

In the Piazza San Giovanni stands the highest and oldest obelisk in Rome. Constructed in Thebes, Egypt, in the 15th century B.C. it was brought to Rome in 357 A.D. and placed in this square in 1588. To the right of the obelisk is the baptistry of the Lateran erected by Constantine. You should have no difficulty getting shots of these two points of interest.

Tram ED from St. John's will take you to the Porta Paolo. This is an-

other of the 18 ancient gates.

Walking a few steps outside the wall brings you to the Protestant Cemetery. Herein are the graves of the poets Keats and Shelley. Nearby is the 118 foot marble covered pyramid tomb of Caestius, a Roman statesman who died near the end of the first century A.D.

The no. 13 or 23 bus will now take you to the church of St. Paul's outside the walls. One of the largest churches in Rome, it was constructed by Constantine on the spot where St. Paul was buried. The church was almost completely destroyed by fire in 1823 and as a result of funds contributed by the whole Christian world was rebuilt into one of the finest churches in the city. The most colorful portion of the church is the square portico in the front with columns of pink granite and bright mosaics. Care should be taken to wait until the mosaics are sidelighted, rather than front lighted, in order to avoid glare.

The No. 5 bus will return you to the Circus Maximus, from where you can walk to Santa Maria in Cosmedin (near the Temple Vesta). One of the oldest churches in Rome, it was built before the 6th century on the site of an old pagan temple. The bell-tower, constructed in pure Romanesque style, was added in the 12th century. Under the portico is a giant mask called "Bocca della Virta" (mouth of truth). It was believed that this mask had the power to bite off the hand of anyone telling lies. Your best view of the church is from across the street near one of the small temples you photographed yesterday.

Here are some of the more important places that should be visited while in Rome. For your own purposes you may find many of them photographically interesting too.

The following museums require from 2 to 4 hours minimum visit. The Capitoline Museum, Villa Medici, Villa Borghese, the National Museum, and the Vatican Museum which houses the Sistine Chapel.

The Golden House of Nero and the Baths of Trajan require about one hour to see.

The following churches are listed with some noteworthy detail to be looked for. St. Mary of the Angels, designed by Michelangelo; Gesu, with the body of St. Ignatius, the principle Jesuit church in Rome; Santa Croce, containing relics of the Holy Cross; The Pantheon, famous for its proportions; San Pietro in Vincoli (St. Peter in Chains), contains the chains that bound St. Peter and the "Moses" by Michelangelo; Church of St. Ignatius with the wonderful perspective in the ceiling fresco; and the Church of Scala Santa (Holy Stairs), with the stairs that Christ trod to Pilot's house.

The Trasevers and Janiculum dis-

trict is one of the older sections of the city. Allow about one half day for roaming through the area.

Outside the city of Rome are several points of general interest, photographically and historically. Ostia Antica is an old excavated city, dating to the second half of the 4th century B.C. Further on is the Lido, the beach, about 15 miles from Rome. In the opposite direction from the Lido is Tivoli, with the Villa d'Este and its fountains that remind one of Versailles, outside of Paris. Near Tivoli is Hadrian's Villa (about 130 A.D.). Very little remains of the structure this emperor had copied from places in Greece and Egypt.

The following is a list of hotels to be found in Rome, although it is the most expensive city in Italy you should be able to find many accommodations to suit your means.

Deluxe: Excelsior, Bernini—

Single with bath, about 4,000 Lire (\$6.50); double with bath, about 7,000 Lire (\$11.35).

First: Continental, Flora—

Single with bath, about 3,200 Lire (\$5.15); double with bath, about 5,200 Lire (\$8.20).

Second: Imperial, Ludovisi—

Single with bath, about 2,100 Lire (\$3.50); double with bath, about 3,300 Lire (\$5.20).

Third: Crose di Malta, Igea—

Single with bath, about 1,400 Lire (\$2.25); double with bath, about 2,000 Lire (\$3.05).

Restaurants in Rome: First Class—

Alfredo's (specializing in Fettuccine), Passetto, Libotte, Capriccio. Meals from 1,500 to 2,000 Lire (\$2.40-\$3.05).

Second Class:—

Canepa, Tinesso, Peppone, Taverna Ulpia.

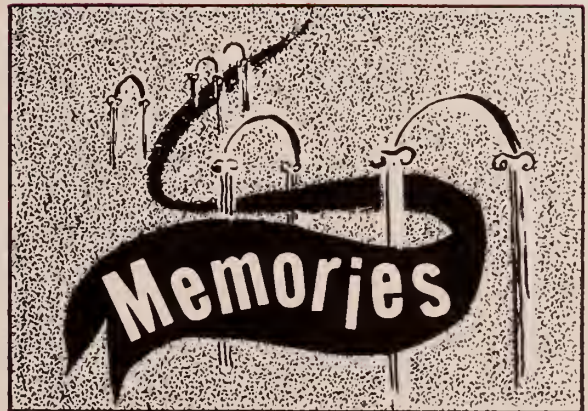
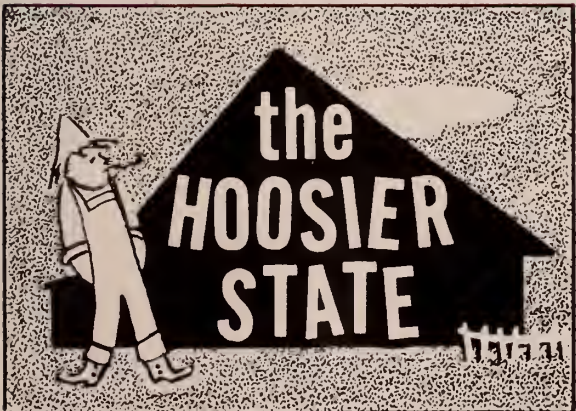
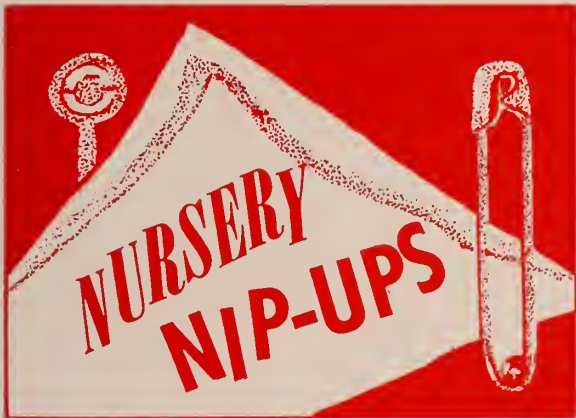
Meals from 1,200 to 1,500 Lire (\$1.95-\$2.40).

Many trattorias can be found around the city serving good meals which range in price from \$0.75 to \$1.00.

NON-THEATRICAL 16mm PRODUCERS

News of your activities are of vital interest to all readers of the "Professional Cine Photographer" section. Releases covering current productions are welcome by this column, will be reproduced on these pages. Please limit information to one page and include a description of the name of the film, subject covered, black and white or color, length, name of sponsor or advertiser. "Professional Cine Photographer" is interested in all commercial film activity in the United States, Canada, South America, Europe and Asia.

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CINE PHOTOGRAPHER

Vol. XXI

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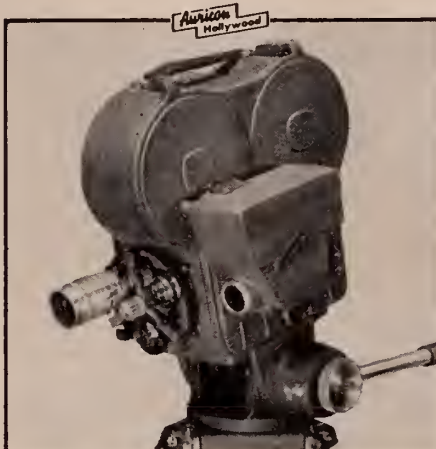
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MOVIE IDEAS

Car Design

Like most of America's male population. I'm very much interested in cars: how they run, how they handle and how they are designed. This is the season when the 1955 models begin to appear at local dealers. As I see each one I wonder why the car looks as it does. I try to see if it has everything I'd like in a car. I try to figure why its design is exactly as it is.

This gave me an idea for a film which I have just completed. Many of America's magazines have prepared stories on car styling. I've been very interested in seeing these pictures because they often represent the cars we'll see and drive in the future.

I tried to visualize how they'd look and how the design had grown. In my town there is an art school which has a course in car design. I went to the school and watched the course. Then, I got two of the students to help me make my film.

I started with a still photograph of a present day car. The students began changing the look to make it become one of the "dream" cars. In a sense the scenes were animation, since the work involved in drawing such a picture was so time consuming that it could not be recorded step by step. However, I did pick the highlights of the transformation and explain why changes were made and how they'd be done.

For example, the headlights on the car I used as my test car, were lengthened to overhang the lenses. Called "frenching" the movie explained how such practices made the car seem to be lots longer even though no more than three inches were added to the car's true length.

The film was finished recently and so much interest was shown in the film that I've already had it shown on TV twice, and have it booked for showing to several men's clubs. It looks as if it should earn a little money for me before it is through. But money or not, I've had a lot of fun making a very good movie. That's a lot of payment right there.

* * *

The Kids

There is an old adage, "children should be seen not heard" but this is tough to do — especially when you are a kid. The world is a fascinating old place when you are five years old. And, you see it from a different point of view.

I wanted to do a film which exam-

ined the world from the point of view of a five year old. I wanted to see what they saw: toads, mud puddles and knees. It seemed as if they always saw just knees when they were around adults.

The conversation meant so little . . . "and Jim said to him You are an Officious mumble mumble . . ." The words meant so little. You'd look up, high up, into a sea of faces but they weren't looking at you. You tugged on a knee. The face looked down. A hand, twice the size of your head, reached down and kindly patted you on your head but that wasn't what you wanted. The words kept up. Nothing you could understand.

I did the story of a little boy. I shot everything from his viewpoint. It was just a day in the life of the boy. He was not shown . . . just his voice. The camera was the boy. It went places for him and did things for him. It looked at toads and mud puddles and knees. It rode up in elevators holding firmly to mother's hand, high up somewhere while knees pressed in against him.

It ate cookies and played with kids down the street. I can take no credit for the film. It was good, really good, but I'm not bragging for there is some kind of magic in the life of a five year old so you just can't go wrong. Try to re-live that age. Do the things you do today but try to do them as a five-year-old would do them. If you can do that your movie is half done. The other half will be easy.

* * *

Baby in the House

Man! A new baby sure upsets household routine. We just got one and nothing is the same as it was before. Sure it's wonderful, but, it's certainly different.

We get up at all hours: day and night. We walk lightly. We whisper. We heat milk and change diapers. We stay home and seldom go out anymore. Sure we love it but it's not like it was before the baby arrived.

I thought it might be funny to do a movie on the two ways of life. First, I filmed a typical day without junior. It was just that, typical too, for we're normal people. Get up at 7 a. m., showered, shaved and ate. Then rushed off to work while my wife leisurely did the dishes and cleaned the house. Then she shopped and I came home. In the evening we ate, did the dishes and either visited friends or watched television.

When the baby came that was all

changed. I got up at 2 a. m., to heat the milk and feed the baby. Then still groggy, I got up at 7 a. m. to shower, shave and check the baby. At 8, just before I left for the office, I heated the milk, fed the baby while my wife, sleepy from earlier risings, arose and started sorting diapers.

By 8:15 I was ready to leave and my wife embarked on a very tough day's schedule. She washed the diapers, made formulae, washed the baby, gave him a sun bath, changed diapers, changed diapers, changed diapers, and cleaned. By then it was supper time and she'd barely been able to get supper started by the time I came home. She was out of groceries and I had to do the shopping for her.

We tried to keep the film light, funny as it were, for we were not poking fun at babies but having fun with them. We love our child and we wanted to get that over in the film. We also wanted to get over the idea that it's funny how ideals or things which couples cherish before a child is born are wiped out by the funny little face and helpless little creature you have now.

* * *

Magazine Stand

In olden times, say fifty years ago, the pot-bellied stove was the corner gathering place. It was limited to adults, children were left at home. Today the entire deal is changed. There is no pot bellied stove and the corner meeting hall is now the magazine stand. Instead of adults it is the kids who gather there. It is the old folks, now, who are left at home.

Somehow the arrival of a new batch of comic books is a sure sign for a legion of kids to descend upon the local stand. They gather around reading each page, devouring each word.

I wanted to film this. I set up by camera using the "hidden" technique. I received the permission of the owner to hide my camera behind a pile of boxes and I filmed the various techniques which kids use to read comic books.

Some sit, up straight as a West Point cadet. Others scrounge down, as if their spines were made of jelly. Some read with their mouths while others remain as tight lipped as an old maid. Some seem entranced by the printed matter on each page. Still others are gregarious and look up constantly not wishing to miss one of their friends when he or she passes the stand.

I shot most of my scenes with a

• See "MOVIE IDEAS" on Page 442



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photo fun in...

jamaica

By CYNTHIA WILMOT

It is no accident that increasing numbers of movie producers from London and Hollywood are choosing the British Caribbean island of Jamaica for location shots requiring a tropical background. From a movie man's point of view, Jamaica has everything. A few miles away from the most modern luxury hotels lie lush jungle areas that have yet to be explored by man. Beginning at the capital city, Kingston, and traveling no further than a hundred miles in any direction, the visitor can sample the superb resort areas along the island's north coast, go inland to the hills and sleepy English village of Mandeville, southwest to the gloomy mangrove swamps where alligators are shot by torchlight.

What's more, Jamaica is never too hot, never too cold, and even in the short rainy seasons the sun shines at least a few hours each day. The people are friendly, the atmosphere is casual and relaxed to the extreme — nobody hurries in Jamaica. The familiar answer to almost any request is "soon come", which has the same meaning as the Mexican "manana."

ADD TO all these natural attractions guest house accommodations for as little as thirty dollars a week (three meals per day included) and rum at ten cents a drink, and it's easy to see why professional and amateur movie makers are finding Jamaica a photographer's paradise. So movie-conscious is the Island, as a matter of fact, that clerks in the big hotels keep a supply of British film handy under the counter, and are quick to direct camera fans to "the lagoon where Disney did the under-water shots", or the

bit of coast on which they made "All the Brothers Were Valiant".

But — to fill you in. Jamaica is the largest of the British Islands in the Caribbean. It can be reached by air from New York and other points in a few hours. Jamaican currency is based on the British sterling system, but American dollars are welcomed.

Physically, the island is shaped like a squat sausage, twenty-two miles wide at the narrowest point. Running through the center lengthwise are several ranges of mountains, dotted with palm-thatched native huts and small villages built around a market place, a Chinese grocery, and a bar.

Along the North Coast from Port Antonio to Montego Bay stretch a line of resorts, known to cynical natives as "the Gold Coast". At the resort hotels, each with its own beach, rates run as high as fifty or six dollars a day single, American plan. *But if you want to spend your money and have fun too*, then you can stay at the Kingston "Y" for less than three dollars a day, three squares included. In between, there are smaller hotels and spotlessly clean guest houses, with adequate accommodation in every area.

To the south is the capital city, Kingston, which hugs one of the world's finest harbors. Enclosing the harbor is a narrow strip of land known as the Palisades. At its tip is the



sleepy little town of Port Royal, once the haunt of pirates and privateers and known then as "the wickedest city in the world."

Further along the south coast, past Spanish Town (the old capital) are the alligator swamps. Inland are sugar plantations, hundreds of acres of bananas and citrus, ancient great-houses set in tropical gardens, and the majestic hills crowned in dense greenery.

Before Christopher Columbus beached his boats on the white sands of what is now, naturally, known as Discovery Bay, the only inhabitants were a gentle race of Indians called the Arawaks. There were no palm or breadfruit trees then — those were to be brought later by a chap named Bligh on a boat called the Bounty. (Captain Bligh, you may remember, had a few personnel problems on his early attempts to deliver the goods, but the trees finally arrived.)

The Spaniards, of course, were Jamaica's first rulers, and the coastal towns they established were soon to become the toughest ports on the Spanish Main.

When Jamaica was wrested from Spanish control by the British several more pages of history were written. Henry Morgan, the bloodiest pirate of all, was to turn respectable and be appointed Governor of the Island. Horatio Nelson, a young British soldier, commanded a garrison at Port Royal. And rich British planters, through the slave trade, were responsible for the present complexion of Jamaica, which is predominantly dusky to dark. In addition to the descendants of African slaves, who now hold responsible positions in all walks of life, there are communities of Chinese, East Indians and Syrians. Also present is the British colony — which is why your "American plan" guest house offers you afternoon tea.

In addition to the visiting shutterbugs and professional movie-makers who shoot the Island, there is an up and coming government film unit engaged in the making of Jamaican doc-

• See "JAMAICA" on Page 424



Make FOOTBALL FILMS *for* FUN

In the collective sports consciousness of America, the Fall season is synonymous with football, a game that is tops as a spectator sport. No wonder that gridiron contests have long been favorite movie fare. Football has everything to make for color and excitement. Perhaps the major feature about football that attracts movie filmers is the fact that it provides a real challenge for camera skill and ingenuity. Indeed, it might be said that any amateur who can make a really good football movie is just about ready — from the standpoint of ability — to join the ranks of professional cinematographers. Any professional cameraman who can recreate on film the highlights and atmosphere of a football game may feel sure that he had not lost his touch with the magic box.

No matter how many movies you have shot, a great new thrill awaits you this Fall if you try to make your football films the best ever. Yet, if you have never made a movie, you can find in football filming a proper kickoff to your own career as an amateur filmer. Tyro or advanced worker can both benefit from careful planning days or weeks in advance of the games.

The following notes, taken from the

writer's filming experienced combined with that of others, is designed to give you some practical first aid for your own gridiron filming problems. These items are arranged in alphabetical order for ready reference.

Basic Elements

Reduced to its simplest elements, the combined tournament and pageant of a football game may be divided into these four main parts: Part I, the Build-Up, including such things as torchlight parades the night before and the events on the field just preceding the game; Part II, The Actual Game Action, which is of course the very heart of your film; Part III, Crowd action and individual spectator reactions; Part IV, Action of cheerleaders, cheering sections, and bands.

The success of your general football film will depend first of all on your recording wisely selected segments of the above four elements; second, upon your ability to weave all this together into a coherent, interesting story on the editing table.

Camera Speed. A favorite speed to allow some study of football action is 32 frames per second. When projected at 16 frames per second, this speed slows down the action by one-half.

• See "FOOTBALL" on Page 432

CONSUMER REPORT

By JOE STEIN

Here's an exclusive in-use report on the new General Electric Color Control meter and Variable Filter. Tested by Home Movies Research Staff and CHECKED IN ACTUAL USE for the first time after exposing nearly 3,000 feet of Kodachrome and Ansco Color, the meter is heartily recommended to anyone — amateur or professional, who wants to produce perfectly corrected color motion pictures. This is the most useful accessory to photography since the invention of color film. Home Movies and Pro Cine Photographer recommend it with no reservations. —Ed.

What is it? (The Meter)

An instrument for checking the color balance of any scene, with an exact indication for correction by the addition of a specific filter, plus required increase in exposure in f-stops.

Is it useable with all color films?

Can be used with Kodachrome Daylight and Type "A"; Ektachrome Daylight and Type "A"; Ansco Color Daylight, and Tungsten.

How can the meter "see" color?

By the use of two cells — a red and

• See "REPORT" on Page 421



Subject at left requires no color correction for color filming. But girl at right will be recorded with purple shadows in the face unless correction filter is used to eliminate the cold tones.

Illustrating the correct way of obtaining color exposure with the new GE Color Control meter.



Dial at rear of meter is used to check what correction filter is to be used, the increase in exposure and the R/B number. See story above.

OLD TIME MOVIES

with **SOUND**



Mary Pickford in a scene from "The New York Hat", directed by D. W. Griffith for Biograph in 1912 (Photo — Museum of Modern Art).

Do you have an ill-defined feeling that something is lacking when screening home movies? Some amateurs have stumbled on to the fact that the missing element is *sound*, to which we have become accustomed. Thus a new branch of the hobby was born: the matching of appropriate musical backgrounds and sound effects with film scenes. A number of long lists of records have been published from time to time, with suitable passages for various types of scenes indicated.

If we go back through the nearly sixty years of the movie's history we find that it was probably only at the very beginning, even of the "silent" era, that films were presented in silence. When the first American story film, *The Great Train Robbery* of 1903, traveled as a tent attraction boys were hired to produce sound effects behind the screen. For example, coconut shells were beaten on stone blocks to simulate hoof beats in the chase scenes. When the first store room "nickelodeon" opened in Pittsburgh in 1905 (again featuring *The Great Train Robbery*) piano accompaniment, staple for many years to

come, was introduced. At first the "professor" was left to improvise his music as the story progressed, adapting volume and tempo to the action on the screen. A love scene would bring forth "Hearts and Flowers," and while the posse chased the villain the "William Tell" overture would thunder. Later on cue sheets for the guidance of the player were issued and sent along with the films. Large theatres had elaborate pipe organ "effects," and some time super feature "spectacles" were carried along with full orchestra. Then came sound.

The presentation of the old silent films (in reduction prints) with the authentic atmosphere is my own hobby, and for those interested I have several suggestions growing out of experiment in this field.

Some few films, particularly old westerns and Charlie Chaplin subjects of the 1917 Mutual series, are available in sixteen with sound tracks of music and commentary. If one has sound equipment, nothing more is needed.

One subject that I know of, namely

• See "OLD MOVIES" on Page 436

Convert BOOKS to MOVIES

By BOB PERRY

Making Home Movies of children's books for your own children can be fun, amuse the children and give a professional quality to your movies. Select a book that has large illustrations, preferably on one page, and lots of them in proportion to the story. Try for a book that has the illustrations in the same form as your movie frame, i. e., a horizontal format. If the illustrations are in this form it will be easier to copy them. If they are one one page, it will eliminate the unsightly seam in the middle of the two open pages. The larger the illustrations, the easier it will be to photograph them with the standard 1" lens on a 16mm camera and 1/2" lens on the 8mm camera. A short story with lots of illustrations means that the scene will be on the screen only long enough to illustrate the narration and not bore the viewer.

I suggest the Golden Book Stories as published by Simon & Schuster and there are at least 169 of them, all acceptable and adaptable to this idea. The Viking Press of New York City has numerous books that make very interesting Children's Home Movies and many other juvenile publishers are available.

Now to proceed with the production: Read the narration out loud and time each section of the story as it applies to the illustration. Write this time down on three by five file cards and number each picture so that the two match. Go through the entire book this way until you have the story finished. Remember to start with the titles. Use the front cover or flyleaf of the book for your titles. An interesting note here might be to make up a title with letters over the inside of the cover, saying: "Produced by Susan and John Doe, by James Doe". This would lend the personal touch to the film and greatly increase the children's interest. The name of the story and the artist is always listed on the flyleaf and would serve to make a far more attractive and professional looking title than you would ever make. But, be sure to number and list each title and scene with your narration. Next, with your ordinary scene length will match the spoken titler or copy stand, photograph each illustration in the book, being careful not to include any of the printed story in with the illustration. (In selecting your book, try not to pick one with the printed story in the illustration as this poses problems in copy photogra-

phy requiring through the lens viewing or prism focusing which you might not be able to do.) Make your scenes long enough to cover the spoken narration plus about two seconds at the beginning and the same at the end of the scene for editing purposes. Shoot each scene until the book is completed. Be sure to shoot in color for the best effect. Some of these children's books have the most beautiful color illustrations that are a cameraman's dream. Gorgeous pastel shades that simply take your breath away with their beauty. Black and white cannot do justice to this type of film.

When you receive your film back from processing, begin the fun of editing. Be sure to match the narration with the pictures. Here, if I may digress for a moment, I would like to mention a few possibilities to further enhance the film. If you have a tape recorder, tape the story with appropriate musical background and even sound effects if you wish to elaborate.



If you do not have this piece of equipment, have a record made of you narrating or telling the story — (for a small additional expense, the recordist will mix a suitable record in under your voice). Your production will be interesting in silent form, but you may have to make titles throughout the film if you do not intend to have a tape or record made. The cost is really relatively inexpensive. I believe \$5.00 should cover it. If you are one of the fortunate few with a Magnetic projector, then it would be a simple matter to add the narration to the film on your projector, and to mix the musical background. For the advanced amateur with a single system sound camera such as the Auricon, this type of film presents a different set of small but not insurmountable problems. The mixing would be done as you photograph. How I do it is still different.

• See "MOVIE BOOK" on Page 421

The RIVAL

By BOB JARMAN

1. L.S. Picturesque country scene.
2. M.S. An artist sits at his canvas.
3. C.U. Artist's canvas, showing exact reproduction of the scene. His brush adds a few more strokes.
4. C.U. Artist's face as he chews tip of brush thoughtfully.
5. L.S. Small boy approaches, with easel, canvas and stool under his arm. He stops to gaze at the artist's work.
6. C.U. Boy's face shows contempt for artist's efforts.
7. L.S. Boy sets up stool and easel some distance from the artist.
8. C.U. Boy starts splashing paint liberally on canvas.
9. C.U. Artist turns to watch him, smiling.
10. C.U. Boy's canvas, as he adds sweeping strokes in all directions.
11. C.U. Boy's face, completely absorbed in his task.
12. M.S. Artist produces water bottle, places it to lips, and finds it empty. He looks around anxiously.
13. L.S. House in distance.
14. M.S. Artist gets up and sets off with bottle towards the house.
15. C.U. Boy watches him go, then turns back to his own canvas.
16. C.U. The boy's canvas is now a hideous mess.
17. C.U. Boy looks disconcerted.
18. L.S. Boy seizes his canvas, takes it over to artist's picture, and compares the two. Then he exchanges the two, leaving his own upside down on the artist's easel.
19. L.S. Man and woman approach.
20. C.U. Woman stops short and stares off-screen.
21. M.S. Boy sitting before artist's picture, brush in hand.
22. M.S. Woman approaches boy, praises the picture, and produces cash. Boy looks delighted and takes the money.
23. L.S. Artist returns with water bottle. Stands by his easel drinking, not yet noticing the changed canvas. Man, a slightly Bohemian-looking type, approaches.
24. M.S. Man studies child's canvas on artist's easel. He turns his head sideways, makes appreciative gestures with his hands, and finally nods slowly, producing his wallet. He speaks to artist.
25. M.S. Artist smiles — and then catches sight of the canvas. For an instant he looks horror-stricken, but recovers sufficiently to take the cash, and hand the canvas to the man.
26. L.S. Man and woman leaving, each apparently very satisfied with their purchase. As they go, the artist and boy turn and stare at one another.

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Background for BEGINNERS

(HOW TO MAKE A MOVIE)

The cheapest items in the movie maker's list of essential equipment are usually omitted altogether. A stub of pencil and a few sheets of paper can mean a better film than any amount of expensive apparatus. Yet most cine fiends seem to have a horror of putting anything down on paper.

The word "script" sends the average movie addict scuttling for cover. "I *know* what I want to film," he'll mutter sullenly from the depths of his home workshop. "What's the point of writing it down shot by shot?"

Unfortunately, the answer to this is that very few filmmakers really do know what they want to film. Question them closely and they'll explain that they just want to show the family being themselves. It's certainly a most laudable object but, as so many results show, good intentions aren't always enough.

It's a pretty safe bet that if a man can't put the outline of the film he intends making down on paper, the film won't be very successful. I don't suggest that literary ability goes hand-in-hand with cine ability. The professional cinema has often shown how a word-spinner can get hopelessly lost in the film world, where movement is the most important element.

Words, in fact, can easily lead the ardent beginner astray. Movies demand that the producer thinks — and writes — in pictures. At first it isn't easy. But a little practice works wonders, as in most things, and it isn't long before a pictorial script can be sketched out quite simply.

Think first of your subject; let's imagine you just want a straightforward record of a family party. If you leave it all to luck and charge into the fray shooting off film in all directions, you'll finish up with a hodge-podge of shots which just don't hang together, no matter how conscientious you might be at the cutting bench.

Perhaps you think a film of this kind can't be neat and tidy unless you invent some wild story which will strain your own imagination, your relations' powers of acting and your audience's patience. Don't believe it! The party itself is story enough, if it's handled in the right way.

What's the basic situation? Your relatives and friends arrive in batches,

spend a pleasant (we hope) evening, and depart. But there's a little more to it than that. This is where the pencil and paper are needed.

How should the film begin? The arrival of the guests seems the obvious answer, but if you face each new arrival with a battery of lights and a whirring camera you know quite well that they'll go horribly coy and peer straight in the lens. O.K. So a bit of faking is called for.

If you explain to your guests immediately after their arrival that you'd like them to repeat their actions of a few minutes ago, you should get good results. Providing people are asked to perform familiar actions, they're not usually too self-conscious. Let them all have a good look at the camera before you start, and then inform them



Suzan Ball, movie starlet edits her own home movies while pet feline Chatta looks on.

that you trust that will satisfy them for the rest of the evening, because they're not to look at it again.

Having decided on your opening sequence, draw a few small 4:3 ratio rectangles and sketch in your first shots. You know your location and you know your cast. It's up to you to get the best out of both.

Don't forget that the oldest rules are often the safest. An establishing long shot may be the usual opening, but it's none the less commendable for that. So go ahead and start off with the hall and the wife about to open the front door in your first little sketch.

Then what? There's your first visitor and his family, standing in the doorway. Let's see clearly who it is. A close-up will show us who the guests

• See "BEGINNERS" on Page 434

MOVIE BOOK

• Continued from Page 419

I first make a perfect, timed narration tape, then a timed musical tape with sound effects, then mix the two on one master tape. Next, I separate the sections of tape to match the scenes and put two feet of silent tape in between each paragraph of narration. This is to give me a chance to cut the tape recorder off between takes and scene changes without a "Wow" caused by the recorder picking up speed. By over photographing each scene, it is a simple matter with a small precision Sound Reader to match scenes for a smooth flowing film.

For those who wish to elaborate still more, lap dissolves, fades and other special effects may be added as desired. With sound this would require A & B printing; with silent cameras, for the amateur, the camera would have to be equipped with a frame counter and a method of rewinding the film to achieve a lap dissolve. But you'd be surprised at how effective a treatment can be made with the straight cut and simple disc or tape narration run in conjunction with the projected film. Casts of such a project are about the amount of the film plus maybe \$2.00 for the book and whatever disc expense you use. In my home town, a disc recording is only \$2.00. Of course, this is not transcription quality, but perfectly adequate for your children.

I have experimented with zooms and pans on the illustrations in the Children's Books and have found by using the vertical home-made stand that is illustrated in the first photograph, I can make satisfactory shots using the pan. Make the pan through the finder first, laying out a crayon mark on the glass platen, following the movement of the book. Have someone else look through the finder to see if you are moving the book correctly. Make any crayon adjustments and practice your techniques to make a smooth pan. Then shoot the sequence for the same length of time that it takes to tell the story for the illustration.

Zooms require the use of a horizontal titler as illustrated in *Home Movies*, April 1954. Grease the slide well and remember to change focus as you move in. The length of the slide and the time required to complete the zoom should match the narration for the particular sequence.

After splicing your scenes and shots together, the length of the film should now match the length of time that it takes to tell the story, whether you have a tape, disc or sound on film.

REMEMBER THIS: *These books are copyrighted and cannot be used for commercial use. Your film may be shown in your own home and your friends', but under no condition may*

you sell, rent or charge admission for viewing the film. They are lots of fun to make and show your friends and your children will get as much enjoyment out of seeing them as you did making them. Good Luck!

CONSUMER REPORT

• Continued from Page 418

a blue selenium photovoltaic cell which shows the saturation of red or blue, and then indicates the correction necessary by the use of certain filter, or filters, no matter what light source is illuminating the object. (Fluorescent, or gas discharge light excepted.)

How it is used?

Held in the palm of the hand with the light-collecting dome facing the light. When the dome is revolved so that two pointers are exactly superimposed, correction readings can be read from a slot at the rear of the meter. Information gives exposure increase and correct filter to use. (When variable color filter is employed in conjunction with GE Color Meter, another set of scales is used.)

Will it give readings under all light conditions?

It is accurate for all kinds of daylight, tungsten and flood lights. It cannot be used accurately with fluorescent lights, mercury or gas discharge lights.

What happens when the scene is lit by old spotlights or old floodlights?

The meter will indicate the correct filter to use and will detect the difference in color saturation, no matter how old the light source.

Should the meter be used like an ordinary exposure meter?

Meter should be held at the position of the subject because the illuminator (sun or flood light) is to be evaluated and not the reflected light falling from the subject. For close-ups or portraits the meter is held near the subjects face and aimed at the sun. When subject is lit from the rear, the dome is aimed towards the sky and shielded from the sun.

Why is the GE color meter a great aid in photography?

Because it frees the cameraman from the limitations of shooting only at specific time periods. He can now vary effects, cool down hot colors, warm up cold tones and produce any color scheme he desires, no matter how exaggerated his taste may be. And he can shoot in the early morning, in rainy weather or at night.

How is the light source measured?

For checking floods and spots, point the meter directly at the light from a distance of 5 feet. Same thing holds good for the sun — aim the meter directly at the sun or the sky, as the case may require.

How many different filters will I need?

If the Variable Color Filter is not used in conjunction with the GE color meter, the following should cover most Kodachrome situations. 80-A, 82-A, 82-B, 81-A, 82-C — these are all bluish filters for correcting excessive warm tones. Then the addition of three more filters for correcting cold tones makes the series complete. These are: the Skylight filter, 81-B and 81-C. All proper filters are listed on the plastic cards which are inserted in the color meter before shooting begins. A variation of this list is applicable to Ansco Color, but the cameraman can check this for himself and use the inexpensive gelatin type if a variety of color stock is to be used.

Do I need a large stock of various color filters?

Yes, as indicated by the list above — but *only if* the variable GE Variable Filter is not used. Function of the new filter is to eliminate the multitude of color filters used previously. Now the cameraman can make any correction by employing *one* single GE Variable Filter.

What is the GE Variable Color Filter?

An all-purpose filter which can be rotated to match the effect desired and which eliminates any kind or group of correction filters; and it will produce the cool side of spectrum, the neutral and finally the warm side, when rotated. It is also valuable when shooting snow scenes or brightly lit subjects to eliminate flat, thin or unsharp effects.

How much does it cost?

The meter is priced at \$49.95 and the color filter at \$29.95, available now at any camera store.

What are the advantages of using this equipment?

For the first time, full color control is now in the hands of the cameraman. The meter is small and can be carried as easily as the conventional meter. It is accurate, and can be used with conventional correction filters. The Variable color filter is designed to work with the meter and reduces a multitude of filters into one small package.

Test Results with GE Color Control Meter.

A standard meter procured from Craig Photo Supply in Los Angeles was used for the test, and a total footage of 3,000 feet of Kodachrome was exposed in a Kodak Cine Special.

Test No. 1 (1,000 feet) (Day).

Variable weather in Hollywood at this time of year proved ideal in terms of greatest kinds of light. Exposures were made near the ocean as early as 6:30 a. m. and as late as 7:00 p. m. (sunset). Film was exposed in full

• See "CONSUMER REPORT" on Page 423

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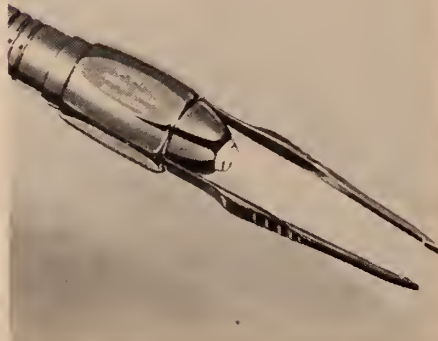
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Tweezer Light

Great for working in close, in hard-to-get-at places, the "Tweezer Lite" should fill the bill for gadgeteers and others who fix their own equipment. Manufacturer states that the tweezers are precision ground, containing a built in battery light which focuses directly on the object to be worked on or picked up. Light goes on when



barrel is twisted slightly; off when reversed. Price, \$1.98. Write Top-Line Sales at 2098 E. Villa Street, Pasadena 8, California, for more details.

Medium Weight Tripod

The Pro-Cine, a completely new, medium-weight tripod incorporating many new features, has been produced by Florman & Babb.

The Pro-Cine is engineered and designed with emphasis on smooth, controlled pan and tilt movements; it is ruggedly constructed for rigidity and long satisfactory service, the manufacturer claims.

Weighing 14 pounds, the tripod will accommodate the following cameras:



Auricon Pro, Maurer, Cinevoice, Cine Special, Eyemo and Filmo with motors and magazines. Arriflex 16 and 35mm, Camerette, Bolex, and all view and still cameras.

It has a low spread of 41 inches to a high spread of 75 inches.

Other features include a completely enclosed friction head (unconditionally guaranteed for five years); two-position, telescoping, offset pan handle for easy adjustment, quickly changed over for left or right hand use, offset for added comfort and convenience; externally operated, knurled camera tightening knob, utilizing sturdy angle gears for maximum, fumble-free camera tightening; and full 90° tilt and 360° pan action.

They are newly designed positive pan and tilt locks, with large tightening levers, for utmost rigidity and safety; one-piece knurled leg-tightening knobs for quick easy leg adjustment, seasoned, solid hardwood legs, waxed for smooth, non-sticking, telescoping action.

Price of the Pro-Cine tripod is \$135. A heavy-duty fiber carrying case is priced \$20.

For more information:

Write: Florman & Babb, 70 West 45th St., New York 36.

New Control Meter for Color —With Variable Filter

Two new products just announced by the General Electric Company have just reached the market. The meter now permits photographers to take



photographs in any kind of weather, where he was limited previously to full sunshine, or the equivalent. The Variable Filter eliminates the large group of correction filters needed with the old system of color photography. (See Consumer Report on page 418.) A departure from conventional light measurement, the Color Control meter does the job by the use of two selenium cells, built into the unit. One measures the red light balance, and the other does the same thing for the blue. Another advantage is the fact that a series of scales designed for Kodachrome and Ansco Color are each interchangeable to work with the me-

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ter when specific color materials are used. The meter scale indicates the proper filter and also provides the increase in exposure necessary when the various correction filters are used. Price \$49.95.

While it is not necessary to purchase the Variable Filter, (the companion piece announced with the meter), this unit is a valuable aid in eliminating the large mass of correction filters usually necessary. In other words, the Variable Filter is equivalent to all the filters previously used. And too, effects with the Variable Filter cannot be achieved with the standard set of correction filters.

The Variable Color Filter, designat-



ed Type PA-1, enables the photographers to achieve control of color balance, contrast and specular reflections, as well as to increase saturation of colors, according to Allen Stimson, G-E Photometric Engineer.

With the PA-1 the creative pictorialist can change the rendering of a scene in a variety of ways and can select that which is most appropriate. In effect, the filter increases the number of hours per day and days per year in which satisfactory color pictures can be made. Photographs made in inclement weather can be even more beautiful than those in sunshine, Mr. Stimson added.

A new concept in filter design, the Type PA-1 can do the work of many different filters. The G-E Variable Color Filter is composed of two elements, a polarizing filter and a dichroic filter. The latter transmits bluish, reddish or neutral color light according to the alignment of the front with the back element.

The new filter is equipped with a scale that is calibrated in equal steps of reddishness and bluishness and is designed for use in conjunction with the new G-E Color Control Meter. It has a separate adjustment which compensates for the color characteristics inherent in some lenses.

The new Variable Color Filter has a screw thread for fastening it to any Series VI lens adapter. By means of a step-up ring, it may be used on smaller lens adapters.

CONSUMER REPORT

• Continued from Page 421

sun, hazy sun, overcast and near-storm conditions. Best results were obtained with an overcast sky. (No filter required.) Tests were made in deep underbrush, with individuals near vivid backgrounds but no color reflection was observed in the film. Results were perfect and the test crew found the meter exceptionally accurate under all condition. *Recommendation:* Try daylight shots under all conditions.

Test No. 2. (1,000 feet) (Night).

A series of subjects were chosen for this test, with the idea of using the greatest variety of light under all conditions. Straight night shots were excellent excepting where arc lights, fluorescent and tungsten were used in combination. The fluorescent, even when present in small quantities dominated the scenes and upset the color balance. Reason for this was because a correction for one source of light did not cover the other sources. Films were shot at a Hollywood premier where all three sources of light were used. A combination of late, blue daylight, with spotlight appeared correct. *Recommendation:* Use one light source at night, unless special effects are desired.

Test No. 3 (1,000 feet) (Combination day and tungsten.)

Greatest problem here was balance. Too much tungsten light to illuminate interiors, in combination with noon-day sun produced an adverse effect. Reduction of tungsten with a predominance of daylight gave a more realistic effect. Carbon arc and daylight proved to be excellent. Subjects were photographed against the light with carbon arc used as fill-in for faces and figures. Warmth of the sun almost matched color of detail in the shadows. This sequence was made in the open, in sunlight. *Recommendation:* if two light sources are used in daylight, check color of reflectors and measure color balance before shooting — as directed by GE instructions.

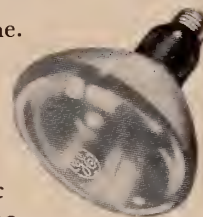
Readers are invited to send amateur films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award — two stars, "good" — three stars, "very good" — and four stars, "excellent."

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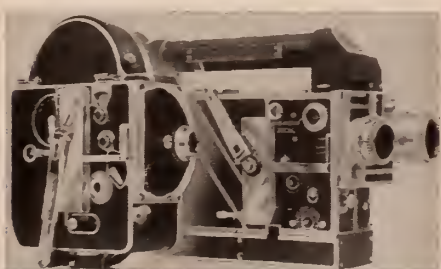
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JAMAICA

• Continued from Page 417

umentaries. Headquarters of the gov-
ernment unit, at 5 South Race Course,
Kingston, houses an enthusiastic group
of young men who are glad to discuss
movie making problems. According
to the boys at the unit, visiting cam-
era fans usually ask the following
questions:

How Do We Shoot?

Those accustomed to the relatively
normal contrast and light conditions of
the temperate climes are in for a jolt
when they are confronted by the high-
actinic conditions of Jamaica. For
black and white filming a filter is a
must, the terrific glare conditions mak-
ing a haze or skylight filter essential
to all shooting. When the sun is brilli-
ant, which is just about all the time,
expose long shots at F-11 to F-16 at
24 frames per second. (At silent
speeds close one stop.)

Filter factors are usually one stop
for each two points filter factor. The
film to use is Super XX or equivalent.
By the way, when shooting close-ups
of dark-skinned natives, *be sure that
fill-in is used, otherwise you will get
large, dark blobs.* And, need we add,
keep that light meter handy. The cool
breezes from the sea, the intense greens
and blues of the scenery, give the im-
pression of cool shades when the glare
is brightest. And although the temper-
ature averages in the seventies, that
tropic sun can be very white. So use
your meter and believe it!

And by the way: when shooting, try
to use some black and white film, even
if color is your first love. The rea-
son? When shooting color in Jamaica,
you can fall into the trap of taking
picture postcard shots only. In black
and white, the real spirit of the Island
can be captured. Expert cameramen
in Jamaica find that for really sensa-
tional shots, black and white with fil-
ters can give terrific, eye-stopping ef-
fects. (We think plus X or Ansco
Hypan would produce a longer scale
and better results.—Ed.)

Color in the tropics is a tricky busi-
ness. The light is plus red in the sun-
light hours, blue when the sun begins
to decline or before it is well up. If
you use color, use Kodachrome, shoot-
ing at F8 at 24 fps., one stop down
from 16 fps. for long shots, opening
up to F5.6 to F8 for closeups, between
10 a. m. and 1 p. m. Later or earlier,
shoot color long shots at F5.6.

Many persons coming to the tropics
immediately plunk their film into the
hotel refrigerator. This really isn't
necessary. Films should be kept cool,
of course, but if you use the refriger-
ator method make sure the film is at
room temperature an hour before
shooting. If you follow this rule, you
are likely to get crazy results — and
we mean crazy.

Another word of warning: bring
American film with you. There are
large stocks of British film available,
but the continentals don't know how to
make film with know how. Even the
British-trained Film Unit cameramen
prefer American stock.

Night shots are possible, as they
are anywhere else, but only with super
speed film. But for daytime closeups
of native faces (which are interesting,
attractive and in some cases downright
beautiful) use infoil fill ins if at all
possible.

How's the Climate for Comfort?

It's a lot cooler in Jamaica in
August than it is in New York. And
in the winter season, which runs from
December to the end of April, the cli-
mate is perfect. You'll be most com-
fortable when pursuing your muse if
you dress in light tropical weight
clothing and sports shirts. Nobody but
tourists wear a hat in Jamaica, but
you can buy nice straw ones for a few
pennies in the market. You don't
need any special health precautions —
no shots or pills. Water served in your
hotel or guest house is perfectly safe.
Just live as you would at any Ameri-
can summer resort and you'll keep
happy. Make sure, though, that you
don't get sand in that camera! Now
you'll want to know —

What Do We Shoot?

If you want native life go to the
markets (Coronation, in Kingston or
the Constant Spring) where you can
shoot fruit sellers, herb women, to-
bacco men, barrel-makers, and other
artisans at work. Coronation Market
has the most variety, but Constant
Spring is outdoors in a beautiful nat-
ural setting.

Visit country villages, country
dances or funerals (which are just as
riotous as weddings) stop in at Chi-
nese shops or country bars. Middle-
class and upper-class Jamaica cele-
brates at Kingston night clubs or
North Shore hotels, but you'll see spir-
ited dancers performing at the munic-
ipally-owned Bournemouth club, also
in Kingston.

At night, Spanish Town Road, one
of the toughest areas on the Island, is
bright with street corner religious meet-
ings carried on by torchlight and you
will be deafened by the Calypso and
jazz bands playing at the "Coneq Is-
lands" and yard dances.

If your interest lies in places, rather
than people, you might visit Port Roy-
al, Spanish Town, and the famous
great-houses of the old slave owners.
The most famous of these is probably
Rose Hall, said to be haunted by the
notorious "White Witch". The "Witch"
was a certain Mrs. Palmer, wife of a
British planter, who tortured to death
the husky slaves whom she had taken
as lovers. Needless to say, Mrs. Palm-

er came to an untimely and mysterious end. Rose Hall is open to the public.

If it's scenery you want, you can close your eyes, stick a pin in the map, and be sure you've hit something that will take your breath away. A professional cameraman we know shoots movies for fun although his office pays him only for glossy prints and color stills. He says his favorite section is the strip of coastline from Ocho Rios around the tip of the island past Port Antonio to Morant Bay. There, in a few miles, is a stretch of real tropical paradise — and the roads are good, too. Which brings us to the question,

How Do We Get Around?

Since many Jamaican cab-drivers seem to have been descended from the pirates, the best way is to hire a drive-yourself car. Prices average around \$35 a week, with no mileage charge. You can circle the Island on a good highway, or cut through the interior by at least two first-class routes. These trans-Island highways wind in and out among the hills, presenting some amazing scenic vistas. The Jamaica Automobile Association, which has international affiliations, will supply maps and information. The address — 115 Tower Street, Kingston.



One word of warning: those people who come at you head-on aren't maniacs — they're simply obeying English traffic rules. You drive on the wrong side of the road in Jamaica, if you want to get home alive. Which brings up the question of —

Where Do We Stay?

How much do you want to spend? There's accommodations to fit any budget. Best idea is to have your hometown travel agent book you into a Kingston hotel for the first night or two of your stay. Then you can look around and find the type of accommodation that suits you best. The Tourist Board, at 78 Harbour Street, Kingston, will give you a full listing of hotels and guest houses with current rates, and help you with arrangements.

Prices are quoted in dollars and sterling. Which reminds us —

What About English Money?

The pound, Jamaica's most familiar bit of folding money, is worth roughly \$2.80. It is made up of twenty shillings. A shilling looks like a quarter and is worth fourteen cents. Half a shilling is a sixpence. Smaller coins are threepence, penny, halfpenny, and farthing. There are two kinds of "thruppence", one small and silver, the other larger, copper, and made with corners.

In addition to notes in five pound and other denominations, there are ten shilling notes (half a pound) and five shilling notes. The only coins you may have trouble with are the half crown and florin. The florin, about the size of a fifty cent piece, is worth two shillings or 28 cents. A half crown, (two shillings sixpence) is a bit bigger than a florin and is worth thirty-five cents.

For some reason, prices are often given in guineas. A guinea is worth twenty-one shillings, which is rather silly because there's no coin or note called a guinea. You can see prices on merchandise given as "105 shillings" and wonder why the blighters didn't call it £5.5.0., or five pounds five shillings. The answer is, the same reason American sells things for \$1.99.

Stopping Places

1. Hope Gardens or Castleton Gardens, the first in the Kingston area, the second a few miles out of town. Both are botanical gardens, containing beautiful tropical plants. Admission is free.

2. Institute of Jamaica, in Kingston, a couple of blocks from the Tourist Board. Collection of old books and maps on the Caribbean area, plus relics of Spanish occupation and slave

days. Among grisly exhibits: traps used to catch slaves, branding irons, etc.

3. Fort Charles, Port Royal. A plaque marks the spot where Horatio Nelson stood on guard. An anchor said to have been on Nelson's ship is on display.

4. Montego Bay, where celebrities gather. Not much scenery, unless you like shooting millionaires and glamor girls from a distance. McBay, once an exclusive resort area, is so exclusive that everybody who is anybody is beginning to prefer the newer, livelier, and more scenic area of Ocho Rios, site of the famous Tower Isle Hotel.

5. Port Antonio, old banana port-cum-tourist center. They still load bananas, and that yacht you see anchored in the harbor belongs to Erroll Flynn, a local planter.

6. Mineral baths at White River, Bath, and Black River. These spas, which are operated by the Jamaican government, can boast of radio-active mineral springs more powerful than the ones in Europe, including Baden-Baden. You can take a cure here for next to nothing — accommodation prices are pegged at around three-fifty a day, private room and bath and all meals included.

7. Sugar plantations, where the rum comes from. Owners of these are very cordial, and will be glad to assign a guide to show you around. Maybe you'll be asked to sample the produce, too.

8. Bamboo Walk, in Lacovia. A favorite spot for camera fans. Huge bamboos form a natural arch over a country road.

9. Dunn's River, on the North Shore between St. Ann's Bay and Ocho Rio.

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1. The names and addresses of the publisher, editor, managing editor, and business managers are. Publisher, C. J. Ver Halen, Jr., 1019 Chevy Chase Drive, Beverly Hills, California; Editor, Henry Provisor, 1346 S. Rimpau Blvd., Los Angeles 19, California.

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

C. J. VER HELEN, JR.
(Signature of Publisher.)

Sworn to and subscribed before me this 13th day of October, 1954.

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In addition to the Brownie Movie Camera Kit and *Outfit*, shown here, you can buy the Brownie Movie Camera separately for only \$37.50 with *f/2.7* lens; \$46.75 with extra-fast *f/1.9* lens. Brownie Movie Projector is just \$62 with *f/2.0* lens; \$69.50 with new, extra-bright *f/1.6* lens.

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"A STAR IS BORN"
(Color)

Starring Judy Garland, James Mason, Charles Bickford, Jack Carson and Tom Noonan. Warner Bros. Cameraman, Sam Leavitt. Folmer Blangsted, editor and Malcolm Bert, art direction. Produced by Sid. Luft.

This picture is the best ever made by Judy Garland, and aside from all other considerations it is a personal triumph for this talented star. She handles comedy with ease, getting laughs without leaning over for them. Her vocal efforts are incomparable, and her work proves once and for all that she is a great entertainer. Her dramatic talent reaches a peak here, and there is no doubt that she will get an Academy Award for her work.

Camera work is excellent, especially sequences which show a Hollywood premier. Leavitt shot these "straight". In other words, he shot into the lights, lens flare and all, and came up with some pretty wonderful effects. We have never seen a Hollywood premier done better. Filmer Blangsted had the tremendous job of editing this film which finally ended up as a three hour show. We might say that the film does run a little long but this has nothing to do with the work of Leavitt. Blangsted or Garland. "A Star Is Born" is a good film to see for everyone —

tary in tone with no pretty sets. This film proves that Frankie can hang up his bow-tie and convert to a full time motion picture career. His performance is even better than his Academy Award role last year.

The story concerns a hired killer who intends to kill the President of the United States. Sinatra turns in a good solid job, and as the footage unwinds it is shown that the killer has always



Frank Sinatra in final scene of new thriller, "Suddenly".

hated authority and became a psychopathic murderer during the last war. The gangster and his pals slip into the small town of "Suddenly" and force their way into a house overlooking the railway station where the President is due to arrive. The action is resolved here, as the gang makes preparations



Judy Garland and James Mason in a scene from "Star is Born"—Cinemascope

those over forty should enjoy it more, because the lyrics and the music are part and parcel of show-business as it was in its heyday in the thirties.

"SUDDENLY"
(Black and White)

Starring Frank Sinatra, Sterling Hayden, James Gleason, Nancy Gates, Kim Chorney and Paul Frees. A United Artists Release. Cameraman, Charles G. Clarke; Assistant, Bob Gaugh. Directed by Lewis Allen.

"Suddenly" is a taut little suspense drama where most of the action takes place on a single set. The photography is raw and real, mostly documen-

for the assassination. An excellent picture with superb editing which does much for the feeling of suspense and terror. *Good Shot:* An electrocuted killer slumped over an automatic rifle as it belches bullets out the window.

"SABRINA"
(Black and White)

Starring Humphrey Bogart, Audrey Hepburn and William Halden. Paramount. Photography, Charles Lang. Process photography, Foriot Edouard and John P. Fulton. Edited by Arthur Schmidt. Sound by Harold Lewis and John Cope. Directed by Billy Wilder.

Samuel Taylor's amusing play
• See "PROS" on Page 438

2 Independent Producers

BIG PRODUCER

"The Open Road"



Lynne Rogers

"The Open Road" a TV show, telecast from KTTV, Hollywood is a newspaper feature transferred to a new medium.

Lynn Rogers, Outdoor and Auto editor of the Los Angeles Times has been head of travel news for a great many years on this metropolitan newspaper. So, when TV indicated that it was here to stay, he planned a film feature to complement his auto and travel page, and "The Open Road" was born as a half hour show.

Begun in August 1950, "The Open Road" has been on TV for 208 weeks, (as of August 1954). The crew has traveled more than ten times around the world, and cameramen have shot nearly 250,000 feet of film. Add to this 500,000 words of offstage narration, a visit to twelve states of the United States, three of the tropical islands in the Hawaiian chain, 22 states in the Republic of Mexico and two provinces in Canada, and you get an idea of how this project has grown.

But this is merely a beginning. Right now "The Open Road" is going hog wild; they are planning trips to New Zealand, the Fiji Islands, and probably Japan, in the near future.

Purpose of "The Open Road", said Lynn Rogers, is a public service to the people of California, and also to increase readership and effectiveness of the "Los Angeles Times" classified section. He said that 700,000 people see the show every week.

But let us examine the show and see what makes it tick.

First of all, they started from scratch with a good sponsor — themselves. The show is produced for the classified section of the newspaper, and is purchased by the newspaper. Since KTTV is owned by the Los An-

• See "BIG PRODUCER" on Page 438

By HENRY PROVISOR

This story concerns two independents closely connected with the TV business and producing films only for this medium. One producer, "The Open Road" is part of a large organization, but operating as an independent unit. The other one is a one-man outfit, where the producer himself shoots the film, narration, and makes all the preparation for telecasting. The quality of the film produced by each one is identical — but the costs are as wide apart as the poles. The reason is obvious; one man can operate on an infinitesimal budget, while a large organization requires a substantial overhead to operate. There is a lesson in economics here, somewhere, it seems to us. And it is this: that the small independent CAN compete with the larger organization if he can produce the product. With things the way they are now in the realm of movie production for TV, any competent cameraman can compete with the bigger outfit, so long as he can produce a decent product. But standards are low and as a result it is a relatively simple matter to do this. Proof of the pudding is the quality of newsreels used by TV, many of which are made by non-professional crews. Compare these to the sleek, finished reels produced by professional newsreel men. There is a vast difference between the two, and almost anyone can produce TV films of this category. Since travel is a fascinating subject to everyone, both producers described here have a sure thing. There is no reason why cameramen living in smaller communities cannot cover an entire state, using travel spots as subjects to be filmed, which can later be used on TV as a 15 minute or 30 minute program. The success of both producers, as described below, seems to prove that this can be done. Try it in your own town.—H.P.

THE OPEN ROAD

CALIFORNIA WEEK-END

SMALL PRODUCER

"California Week-End"



Austin Green

Austin Greene is a forty-year-old television broadcaster who covers the weather news in California 10 times per week through the CBS outlet, KNXT, in Hollywood.

A few months ago he got the idea of putting together a quarter hour travel show called "California Week-End". Purpose was to design a quarter hour package which would serve the viewers, be low in cost, and be photographed so that the show could be viewed every Tuesday evening.

Sync sound was out of the question, because of the cost factor, so Green decided to do the show with live narration as the film was telecast. He opens with a general description of the area which he covered and then proceeds to project the film. His narration covers the salient points of interest and he fills the spaces with music which he has chosen before the program has begun.

Green does an excellent job. His pictorial work is very good and his editing tight and to the point. On one broadcast he covered a beet factory which happened to be in the vicinity of one of his California week-ends, and his handling of this particular part of the story was better than many professional jobs we have seen. The essence and the spirit of this particular beet factory was captured by Green in short sequences of a few hundred feet. And all this with a 16mm semi-professional camera, using reversal film and few of the professional tools necessary for this kind of job.

Everyone knows how dull and boring a travel film can be, especially when the cameraman is there to tell the tale. But this is not the case with Austin Green. First of all, there is his wife, Blessing, by name who is part and parcel of every film he makes.

• See "SMALL PRODUCER" on Page 439

Production hints for

LOW BUDGET FILMS

Good planning and judicious use of key shots can produce a low-budget film on any industrial topic.

By L. GOLD

If you are at the stage in your photographic career where you have produced one or two films for your community organization, it is most likely that your first commercial venture will be the production of a low budget industrial film. You will probably start with one of the firms in your own locale where you have a good contact. Supposing then, you have been approached to make your first industrial film, where do you go from here?

The first step should be to establish a clear understanding with the person

If it's a technical film for showing to professional groups, it has to be very different from a sales film for showing to laymen who are prospective customers. It can't be both and succeed at being either.

At this point you will want to make an estimate as to how much the picture is going to cost. You probably have an idea already what your client is willing to pay. This doesn't mean that you will be able to give him all he expects for this price. Nor does it mean that you have to build your price up above what is fair for the



or group for whom you are making the film. Before you can do any planning you must answer two basic questions: (1) What is the purpose of the film? (2) What is the nature of the audience for whom it is intended? To answer this second question you should know who are the people who compose the audience, what is their existing level of knowledge concerning your subject, and what opinions have they already formed about it. Unless you can answer these questions in one or two concise sentences, you are going to make a confusing film. A picture cannot be all things to all people.

picture you plan to deliver. In most cases you'll have both an educational and selling job to do. Not many people understand the cost factors that go into a picture's budget. Don't let your client lead you to believe that things will be easier than they actually will be. He knows his business. You know yours. Do a thorough job of preparing the budget by checking and re-checking to make sure there are no items which you have forgotten or underestimated. Be sure to add at least 10% to the total cost of the individual items to cover contingencies — those unexpected

items which inevitably come up during the production of a film. Add a reasonable profit and submit the total. If it is too high, try to make the necessary changes in your shooting plans that will actually bring the cost of the picture down to that which the client is willing to pay. You can do this in several ways. Maybe you'll have to use black and white film instead of color. Maybe you'll have to cut the total length of film or eliminate some proposed art work. Whatever the case may be, remember that this film is different from the films you have been making for yourself. You now have to bring in a picture under a fixed cost. If you go over budget, you are the one who is going to lose money.

There are other points on which you and your sponsor should come to complete agreement. It will be best for you to write a simple, short contract so that there will be no misunderstandings later. In this contract you should specify the major ingredients of the production: black and white or color film, synchronous sound or wild narration, music and animation. You'll probably have to commit yourself to a delivery date. Make an arrangement for successive payments instead of one lump sum after the film is finished and accepted. A good standard method is: one-third upon approval of the script, one-third upon approval of photography, and the last third upon delivery of the first release print.

You should have a clear agreement that you will be responsible for the technical quality of the production, while your client will be responsible for policy matters, technical content and cooperation with you. During production your client will have to give you decisions on company policy as it affects the film. He will have to provide background information that goes into the script and approve the finished script for technical accuracy.

After an understanding with the client has been reached on these points, the next step is to do some basic research. You'll have to visit the plant or location you are going to photograph and learn almost all there is to know about the processes you are planning to visualize. Talk to the engineers, the heads of the various departments. Stop and ask questions of the operators of each important machine. In other words, learn all you can about the product, how it is made and how it is marketed.

While you are doing this, keep your eye open for a dramatic "gimmick" on which you can build your story line. No matter how mundane your factory may be, don't forget that it is run by

• See "LOW BUDGET" on Page 436

He started At Fifty

By STUART MORRISON

Fifty-year-old Stuart Morrison tells how he became a movie cameraman in Brazil. An old-time staffer on the old "New York American", later on the "Miami Herald" and the "Chicago Daily News" he is now editor and publisher of the "Brazil Herald" in Rio de Janeiro. Read his hilarious account of how he got started shooting pictures now selling to television for national release.

ALL MY life I have wanted to take pictures. I have always dreamed up beautiful pictures, perfect in composition, without the traditional tree branch in the upper right or left hand corner. My dream pictures have always been the best in the world. Only thing wrong was that whenever I pointed a camera — any kind of a camera—and tripped the shutter, that was the end of the dream picture. What came back was something any six year old kid could do better, as my friends kept telling me.

After many years I came to the conclusion I just shouldn't mess around with a camera. I had tried all kinds. The only time I ever got a decent picture was when I was doing an article for a magazine back in 1940. It was on Conchas Dam, huge flood control-irrigation project in New Mexico. I only had a Brownie box camera, yet I got half a dozen pictures which were useable. One, at which I am still amazed, shows remarkable detail over miles of countryside from the top of the dam. But that was freak luck.

Even with that same Brownie I never was able to repeat.

However, back in 1950 I was loafing behind my desk in the office of The Brazil Herald, the English language newspaper in Rio de Janeiro. My secretary was loafing at her desk. I couldn't think of any letters to write. She couldn't either. The warm sunlight was pouring through the window and I was wishing I was back fishing on the Florida Keys.

"This would be a wonderful day to take pictures," she said.

I shuddered, as I did every time anyone mentioned pictures. I even hated working with newspaper cameramen on assignments because they always took such darned good pictures without ever seeming to care whether their cameras were in focus or even had film in them. Their nonchalance always seemed insolent, and never failed to remind me of my own stupidity with cameras.

"Don't mention pictures," I grumbled, slouching deeper into my chair and trying to bring back the tarpon

that had been leaping in my dreams.

"I have an 8mm movie camera now," she persisted brightly, giving me the usual ignoring treatment of the efficient secretary. "It's so easy to take pictures with a movie camera. Why don't you get one?"

I told her why, in great detail. She just laughed.

"Anybody can take pictures with a movie camera," she insisted, "Why any kid . . ."

That did it. I had gotten so tired of hearing everyone tell me how any kid could take good pictures. All my good resolutions never to touch a camera again went right out that window behind me.

"All right, let's go out and buy one and I'll try again. But this is the last time. And if it don't work you're fired."

So we bought a 16mm Bell and Howell magazine camera, with a one-inch Cook lens. I would only buy one 50-foot magazine of film because I just didn't have any confidence in either myself or the camera.

We stood on the main drag and she instructed me in the complicated art of taking pictures.

"How do you adjust this thing?" I asked.

"Oh, it's easy," she laughed. "Just set the lens at infinity, that will give you everything you'll want anyway."

So far so good, a Brownie box is permanently set at infinity, and I remembered I once got a good picture with a Brownie.

"What about time?"

"You don't have to worry about that," she replied. "With a movie camera, the time is fixed in the shutter. At 16 frames to the second your shutter time is about one fortieth of a second."

"What do I do about these F-3 and F-11 marks on the lens?" I persisted.

She peered up at the sun and replied: "Just set it at F-8. I always do and the pictures come out good."

We had Kodak Super X reversible in the camera. I did as she told me. Out on the main drag, in the bright sunlight, I pointed the camera. A couple of street cars were passing each other right at the intersection, and far behind them was famous Sugar Loaf Mountain. I thought that might make a good picture so I pressed the trigger. After a short while the spring ran ran down and the camera stopped. So

• See "CAMERAMAN" on Page 435

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FOOTBALL

• Continued from Page 417

When the film is being shot for team study purposes, some coaches like scenes shot at 48 or even 64 frames per second. Especially for plays near the 10-yard line a faster speed permits careful study of the action of every player.

Shooting at 24 frames per second is done chiefly at night games to slightly increase the exposure and to save film. although faster shutter speeds, whenever the lighting justifies it, is well worth the cost of extra film footage for the added satisfaction of being able to follow the action in detail. Right after slow motion studies, if then you shoot cheer leaders in action or crowd reaction scenes, be sure to remember to change both to 16 or 24 frames per second to get normal action again.

Crowd Scenes. Quite often reactions of individuals in the football



audiences provide the most amusing footage in your whole contest film. Watch the football newsreel shots at your local theatre and on TV to see how often a real laugh is provided by the unconscious humor in the stadium. Watch for unusual antics, such as the excited girl who, in her thrilled excitement, repeatedly knocks off the hat of a man in front. Some piece of business like this can even be used as running gag. Each time it is repeated it gets funnier, until perhaps the victim of the gag gets up and walks away!

Be sparing in your collective crowd

shots, but try to center on individuals or closeups of small groups that, by expressions or actions are unusually attractive.

If your camera is set up close to some spectators you wish to film you can avoid having them "hog the camera" or wave into the lens by exposing the film while you appear yourself to be concentrating on the game itself.

Location. For many high school and minor college games, you may be lucky enough to get permission to make your football films from the sidelines, either by following the plays on foot or if you are extremely lucky, from a position in or atop a car. Almost the only ones accorded this last privilege are those who are making official films for the use of the coach or the team. If you are provided with



"But Madame — I AM smiling!"

Film. The type of film to be used will depend on the conditions you expect to meet at the game. If you use color film you will want to use daylight film for natural lighting and a different type for artificial lighting for night games. If it is stormy weather or you do much shooting after 4 p. m. you might well stick with the fastest black-and-white film you can find. Whatever type selected, be sure to take along enough rolls, as it is most exasperating to run out of film in the middle of an exciting game.

Lenses. The standard amateur focal length lens, 1" for 16mm and 1½" for 8mm are satisfactory for distant shots of the field, the cheer-sections and the spectators. But for details of football plays you should have a telephoto lens that will give at least three times the magnifications of your standard lens. Speed lenses — those with openings f:2.3 or better — are excellent for games because they permit scenes under adverse lighting conditions.

a satisfactory telephoto lens, a spot in the back of the stadium, near the 50 yard line, may be satisfactory, for with your telephoto you can even get close-ups of the cheering sections and spectators without their becoming camera-shy.

Personal Qualities. To insure effective football films, the photographer should take stock of his own personal qualities; his knowledge of the game and his ability to follow with a camera this thrilling, exciting event. The cameraman must be so thoroughly acquainted with his equipment that the habits of focussing, adjusting lenses, etc., are second nature so that the major attention can be on the game and the related activities.

Added to a thorough knowledge of the camera, should be an instinctive feeling for the game. The more you know about football and the team methods of play, the better you can "keep a jump ahead" of fast action. A common weakness of football camera work is to start recording plays too late and

stopping too soon. For example, in shooting a T-formation offensive play, it's well to start exposing when the quarterback gets in receiving position. For a single-wing offense you must be particularly alert for action; here it is well to begin shooting as soon as the team comes out of the huddle and lines up.

Night Games. These are becoming so common these days that they deserve special attention. On a field with 88 foot-candles of illumination, shooting at 32 frames per second an f:2.0 lens is necessary. A coated lens is preferred because this new type reduces lens flare and inside reflections and transmits almost 20 per cent more light. With this type of lens, a fast film such as Eastman Super XX has proved very satisfactory for many past games at night.

Sound. Much of the excitement of gridiron contests is due to the sounds associated with it — the cheers of spectators, the yells of the cheering sections, the stirring music of the bands. If you are making a sound film you might wish to include a running play-by-play narrative. If the game is large enough to broadcast over radio or TV you can, with a tape recorder pick up a professional narration which can be synchronized with some of your footage. Remember that any good marching band music or school songs provide appropriate background music for any part of your football film. If possible, try to integrate music with your film even if you can do no more than use regular phonograph recordings at your screenings.

Special Equipment. You will of course need some device to steady your camera, especially if you are using a telephoto lens, which greatly magnifies every movement. If you have a permanent station high in the grandstand or if you are working from a moving car, a tripod will be handy. But if you are moving around much a tripod will get in your way unless you use it, as I do, as a unipod with the legs strapped together. I have found that with practice, a unipod can be braced very solidly against the body, or braced by one's own legs. It is even possible to make smooth passes with it by bracing camera and unipod against the body with the pan.

If you are used to using an exposure meter, it may be worth its weight in gold for the amount of film it saves. And if you are going to do much shooting in the general direction of the sun, a lens hood may save some scenes from being fogged.

Story. Assuming that the game itself is to provide the heart of your continuity, there are several points to remember. First, a film consisting

• See "FOOTBALL" on Page 434



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FOOTBALL

• Continued from Page 433

of nothing but a series of shots of the game can be pretty dull. What is needed to enliven these are scenes before, after and during the game that will add humor, local color and personality to your reels. This means that you must be alert to everything around the stadium that makes this game stand out as distinctive. If you can't cover the spectators and cheering section with your own camera while you are filming the game, it would be advisable to work with another filmer and get him to cover important angles that you might miss. Now is a good time to say that a *big football game would be an ideal subject for members of a camera club to cover.* With a half dozen cameras stationed at strategic points there would be complete coverage and a wonderful collaborative film could be made.

Study Films. More and more football coaches and teams are asking for films that allow them to study their own strong and weak points in competition. If you are asked to make films of this type the important thing is to plan with the coach so that you can give him the films he wants for study purposes. Usually, he will not be so much interested in perfect exposures and artistic compositions as we will good clear recognizable shots of the plays. As many coaches do, he may want shown a sufficient field of play so that most of the 22 players may be seen in action together. While covering a wide view, a large screen image may at the same time be required. To do this, three types of interchangeable lenses are a big help: a wide-angle for kick-offs; a medium lens for complete field coverage and a telephoto to provide closeups of distant action.

If you are to make a series of study films for a coach during the season, start your shooting in the early practice games and scrimmages, have the coach criticize your efforts and repeat the process on each batch of films. Your work should improve through the season along with the team.

BEGINNERS

• Continued from Page 420

are, and will show us, too, their smiles as they bid good evening to the wife. Second drawing completed.

Back, now, to a medium or even a long shot as the wife ushers the guests inside. They peel off their coats and make for the living room door. So much for the third sketch.

We could, of course, treat each newcomer like this, but it would soon get monotonous. Let's try a slightly different introduction for each guest.

The third shot, then, might end with

the wife and guests suddenly stopping and looking towards the door. The fourth shot would be a big close-up of a finger jabbing at the door-bell, and the fifth a close-up of the latest arrival standing outside.

In the sixth shot we get our first proper view of the wife as she opens the door in a close-up, seen from the angle of the new arrival. The newcomer steps inside, and the door closes.

Let's have a re-cap. Six sketches so far, and already we've got three juicy close-ups of people — the people your audience are going to want to see. What's more, the film's already beginning to flow a little.

But where do we go from here? The closed door gives us a chance to cut to any shot we like. We could have a shot of all the guests chatting with the wife. She leaves them. This time, again for the sake of variety, we don't see the actual arrival of the third group.

Instead, the camera stops on the guests we have already met. Another series of close-ups show them chatting to each other. Then the wife returns with the latest arrivals, who haven't met two of the earlier guests. Introductions are made — which means more opportunities for big smiling close-ups, especially of the newcomers who have yet to be properly established.

By now you'll have a full page of sketches. You'll be getting the feel of thinking pictorially, and you'll see the shots forming themselves almost before you've got time to draw their rough outlines on paper.

Don't feel ashamed if you're no artist, by the way. These sketches are only a guide to the set-ups that you want. Several of the best professional directors draw their sequences in advance, though they wouldn't like anyone to see the weird scribbles which represent the individual scenes and characters.

To return to our party script — incidentally does "script" still seem such a worrying word? After the arrivals and the introductions are over, what next? That, of course, depends on your party programme. But try and remember the characteristics of your guests. Each has at least one distinguishing feature which you should try and get on the screen.

Little Johnnie, for instance, can be relied upon to eat his way through the entire evening. Grandma will probably retire to the quietest corner and sleep. Then there's Aunt Bessie with her non-stop knitting — but you know your own family better than I do! Concentrate on the little things which make each of them what he or she is. Then you'll really have the family behaving themselves. Again, these shots can

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be sketched and planned in advance.

The final departures will make a neat conclusion to the film. Don't try to dream up any kind of trick ending. It would be completely out of place in a film of this kind. Concentrate instead on making the end neat and natural. How about a final shot of you and your wife silhouetted in the doorway, waving to the last of the guests?

If you're plagued with one of those visitors who never leaves till long after everyone else has departed, you've the chance for a little light comedy combined with a none-too-gentle hint. Inter-cut one or two close-ups of the clocks with shots of the offender talking, and you'll never have the same bother again after he's seen the film. But maybe you'll never get the same guest again, so don't overdo it!

Just one word of warning. Sketches make the best scripts, but there's one thing they don't show — action. Supplement each sketch with a brief note on the movement in the shot. There should be movement of some kind in every shot, of course, and this is one way of making sure that you achieve that aim. No note means no movement, so take another look at the offending sketch.

Don't throw away your drawings as

soon as you've finished shooting. They're a useful reference in the cutting stage, and if you like experimenting by shuffling your shots during editing, you can cut up the sketches and shuffle them about first as a preliminary guide.

CAMERAMAN

• Continued from Page 431

we wound it and took some more pictures.

Eventually the fifty feet of film came back from the Kodak laboratory here.


"How do I get to see it?" I asked my secretary.

"You need a projector," she replied softly.

So we bought a cheap silent projector, carried it back to the office and projected the film on the white wall. I was amazed.

The two street cars passed each other on the wall just as they had done in the street. Detail was sharp, including the expressions on the faces of guys hanging on the running boards. As the cars passed, their trunks opened up a vista of Sugar Loaf Mountain. It's still my favorite

• See "CAMERAMAN" on Page 437



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OLD MOVIES

• Continued from Page 418

D. W. Griffith's *The Birth of a Nation* (1915) in twelve reels, is available with records of the original organ score. This film, despite its highly controversial nature, is a landmark in movie history and still one of the greatest ever produced.

In the foregoing the problem of background is solved for us. But by far the grater number of old films are still in the silent form, and the problem of sound is one to test our ingenuity.

First of all, a few persons who played for the old silents are still to be found in nearly every community, but like Civil War veterans they are growing fewer as the years pass. They are invariably willing to cooperate in presenting an "old time" show, either for a small fee or just for old time's sake.

A suggested alternative is to record the playing of these artists for future use — with the same films, of course. A tape recorder would probably be most satisfactory. A reel of tape runs for a half hour, thus covering a two-reel subject. A twelve-inch disc at slow speed runs sixteen minutes, and would be ample for a one-reel subject. Exact synchronization is not necessary.

Finally, within the reach of all is the use of available phonograph records in piano albums with any of the dual turntables on the market. Ordinarily one can find enough suitable music in one of these for a reel of film. Among those I have found useful are the following. Frank Froeba's albums are perfect: *Back Room Piano* (Decca A-448) and *The Boys in the Back Room* (Varsity E-39). Earl Hine's *Hot Jazz Classics* (Columbia 41) is also very good, as is Pauline Alpert's *Piano Melodies* (Sonora MS-460). Frankie Carle's piano albums (Columbia and Decca) have many numbers suitable for films of the 'Twenties. Of some value are *Barrel House Piano* (Brunswick B-1008) and Mary Lou Williams' *Piano Solos* (Disc). Others there must be, and the fun of finding them is yours.

Each album contains music of different types, both in volume and tempo; and with practice these can be adapted to types of action in the film story much as the player of the silent days used his repertoire. Records can be marked in various ways and "cued" into the story and the result is surprisingly effective.

An excellent source is Thos. J. Valentino, 150 West 46th St., New York 36, N.Y. Write for his free catalog.

LOW BUDGET

• Continued from Page 430

people. And where there are people there are stories. Find out how the business goes its start. Is there an inspiring success story to tell? What effect does the plant have on the community? How are the lives of its employees tied into its successes or failures? Maybe the product the factory turns out has made some interesting changes in the lives of its consumers. The head of the company might be satisfied if the film consists of an imposing shot of the outside of the plant, the big sign on the roof, some nice shots of the product on a red velvet turntable, and of course, a big close-up of himself. But that won't make a picture that will be of any credit to you as a producer. You'll have to build a story with dramatic interest around your product. You're job is to capture the interest of a disinterested audience at the beginning of the film and manage to hold it to the end.

Work on your script in close conjunction with your sponsor. You'll find it best to start with an outline or treatment which gives the general approach you plan to follow. Getting approval of this before you actually begin to write your script will save you many torn-up pages and much wasted time. When you begin your script, you'll probably find it easiest to list your shots down the left-hand side of the page, your narration or dialog opposite each scene on the right-hand side. Get approval of your finished script — preferable in writing — before you start shooting.

The chances are your film has to be ready for a certain convention or sales meeting. If it isn't, it will lose value to the sponsor. The next step is to make up a production schedule. Estimate how long it will take to shoot each scene and plan your shooting schedule to include as many scenes a day as you can. Determine how much time it will take to have the art work done. Decide how long it will take to cut the film and time it for narration. Find out what kind of service you'll get from the laboratory. Allow a few extra days for re-takes and time for the sponsor to view the rough cut work print and approve the final narration. Don't promise to deliver the film by a certain date unless you actually know you can do it.

When shooting begins, remember that you are in a place of business. You are naturally going to attract some attention and interfere with the normal work of the plant. You'll find that you can get a few shots while the men are out to lunch and some while they are actually doing their regular work. Others you will have to stage. This



means that you'll hold up the work of the factory even more. When this fact has been accepted by all concerned, all you have to do is to know what you want and go about getting it in an efficient manner. Here is where your research and pre-planning will be of great value. You shouldn't have any difficulties with any of the personnel, no matter how high, so long as you let them know that you have a job to do and that you intend to get it done in a businesslike manner.

When shooting, refer to the script to be sure you get enough footage to cover the length of time the narration will take. Don't forget to slate each scene. This may take a little longer than not slating, but will save you much time in editing. And finally, do not hesitate to protect yourself by shooting enough cut-aways of workmen's faces or whatever is appropriate. Remember that it's a lot easier (and cheaper) to shoot a little more footage or make an extra take for protection now, than it is to come back and set up again.

Don't forget to take some stills. The major items of interest in the factory will be lighted for the movie shots. The cost of shooting stills at this time will be a fraction of their normal cost. Your client will appreciate the stills because he'll be able to use them in advertising. It is a good idea to get some production shots as well — scenes of you behind the camera or directing the film. You will find they help in publicizing your operation.

Following shooting, the editing process begins. There is no essential difference between editing an industrial film and your previous ones. Two procedures that might come in handy, in case you have not been using them already, are: (1) You will find that it is economical to run your original over a light box or through a viewer that doesn't scratch and eliminate the obviously n. g. scenes. (2) When you send in the balance of the footage to have a work print made, don't forget to specify that edge-numbers be printed.

There is one question which always arises when "rushes" come back from the laboratory. Should you show your uncut footage to the client? Remember that there are few people, even in Hollywood, who are able to look at uncut film and visualize what the finished picture will look like. If it can be done without creating an embarrassing situation, you'll probably be safer to delay the first showing until you have a rough cut of the entire film.

As the process of arranging, tightening and re-arranging scenes comes to an end, it will be necessary to re-write the narration. You will probably have to shorten some sentences. Possibly certain scenes will need to

be pointed up or clarified because you could not get on film the exact effect you had hoped to achieve. The style of narration which you use, will naturally depend upon your subject and the way you have decided to approach it. Test the narration with the edited work print by projecting it at sound speed and reading the narration to each scene. Bring in a few people who have never seen the material and request their honest opinions and reactions. Get approval of the final cut of the work print and the finished narration before you go to recording.

If it has not arisen before, the question of whom to use as a narrator must now be solved. You'll probably have several volunteers including the president of the company and his sixteen year old son who wants to be another Clark Gable. You had better resist all these offers firmly and choose a professional. There is nothing that can more quickly ruin an otherwise good film than a poor narrator. If you are located in an area where you are unable to obtain a man with film experience, you can probably find a pretty good voice at your local radio station. Unless you have interlock projection and a narrator who is used to reading the film and watching the screen for his cues, you are better off to record to time. Measure the footage for each sequence and convert this into seconds. As each paragraph is read, time the narration with a stop watch to be sure the reading will not exceed the length of the available footage.

Many important details of production could not be covered in this article. Final syncing of the sound tracks, dubbing of music and sound effects, and negative cutting are subject you must be familiar with yourself. If this is not the case, you'll have to hire an editor to complete the film.

After the film is finished, and you have presented it to your client you might say your job as a producer is over. It isn't. Try to be present at as many showings of the film as you can. Observe the audience and their reactions. Listen for any comments that might be made during or after the show. In this way you'll learn many points that will be of benefit to you when you make your next film. A producer can always learn — even from his old films.

CAMERMAN

• Continued from Page 435

shot, although I've burned up around 30,000 feet of film since then.

Supplies of film were speedily exhausted in Rio de Janeiro after that, with a guy named Morrison going crazy over his new hobby.

• See "CAMERMAN" on Page 438

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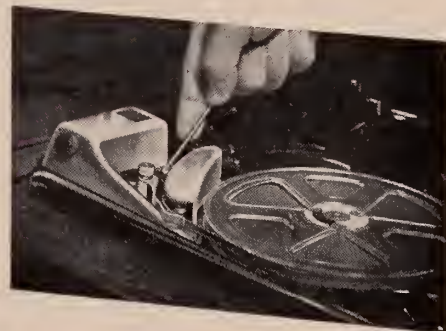
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CAMERAMAN

• Continued from Page 437

So, I queried NBC Television for assignments in Brazil.

I got a nice letter back from Len Allen, who is head of the television newsreel film section. It was understanding, friendly and sympathetic and surprisingly enough, he thought maybe I could do something for them now and then and would even get paid for it.

The first assignment he gave me was on Patrick O'Brien, the Shanghai waterfront character who got on a French liner to go to Brazil and when he got here the Brazilian government said he didn't have a good reputation and they wouldn't let him land. He tripped back and forth across the Atlantic Ocean on the French liner until finally the Dominican Republic said they'd take him in. He landed at Rio de Janeiro to take a plane out and I latched on to him. Also his beautiful, blonde haired, blue-eyed 26-year-old ex-wife who lives here. But then I didn't know what to do with them. Finally I took them up to the top of Corcovado, the mountain with the 250-foot high statue of Christ spreading his arms out in blessing over the city, just like any other tourist. We fooled around up there and I got some footage. I know now that I handled the assignment like the cub reporter sent to cover a wedding and who returned to tell the city editor there wasn't any story because the wedding didn't take place because the church burned down.

I think I could do a better job if I had another chance now. But after all it was my first assignment, and I was scared. I was and still am an amateur. I lose confidence in myself on every assignment.

I also had acquired a tape recorder, so I taped an interview with O'Brien.

I shipped out the film and when a letter came back from Len Allen at NBC I was afraid to open it for hours. I let it lay in the middle of my desk blotter until finally my secretary couldn't stand it any longer.

"Oh for heaven's sake open it and let's find out before I go crazy waiting."

I picked it up fearfully. I just knew it was going to say, "Sorry, you just haven't got it in you."

But no. Instead Len Allen's letter told me that I was going to get a check for \$72 for the footage used and that the tape recording I made had been used on a network show and I would receive an additional \$50 for that.

So I was in.

Since then I've done quite a bit for NBC and also for Fox Movietone News. When four ladies of the American Federation of Women's Clubs came to Brazil to find out why the price of coffee was going up I accom-

panied them on a five day tour of coffee plantations for Movietone News. NBC had a staff cameraman visiting Brazil at the time, which left me freelancing. Then, when things got a little hot for President Getulio Vargas, I went him to the steel mill city of Volta Redonda, where he appealed to his friends, the workers, to back him up. I shot quite a bit of useable footage there for NBC.

There have been other assignments, too, and I am looking forward with great eagerness to a long and profitable career as an American television newsreel cameraman who got his start because a movie camera is the only kind of a camera he can take good pictures with.

HOLLYWOOD PROS

• Continued from Page 428

about a modern Cinderella adds up to a bright and buoyant entertainment package that bristles with good acting, good fun and good production. For our money it is the year's best romantic comedy with Bogart, Hepburn and William Holden in the starring roles. Miss Hepburn plays the daughter of a chauffeur employed by the wealthy Larrabee family. Bogart is the oldest



son, and Holden the youngest. When Holden falls in love with Miss Hepburn, Bogart intervenes to save the family from scandal. However in the process of saving the family name, he falls in love himself, captivated by the pixie-like doll. The film ends with a riotous finale and the best man gets the girl. Miss Hepburn is a phenomina in Hollywood in that she has an un-Hollywoodish kind of beauty and charm. She does not wiggle, engage in night club brawls, or pilot a white Jaguar with ermine upholstery. She is a lady, a fine actress and a charming woman—and as far as this reviewer is concerned the ultimate in feminine charm and grace.

The photography is just a little too perfect for us, and while Charles Lang turns in an excellent job, the film did not have the photographic nuances which are characteristic of Lang's work. Arthur Schmidt has never done a better editing job—and all in all "Sabrina" is an excellent picture, full of fun and a smash ending.

BIG PRODUCER

• Continued from Page 429

geles Times, and that newspaper also owns "The Open Road" this could become a problem of high finance. Suffice to say, however, that the financial elements of this operation do not concern us here.

With Rogers as Chief, the outfit is managed by Col. Wm. B. Henderson, Bill Steen is in charge of production and narration, Del Shrader writes the show, and two cameramen Jim Wake-land and Al Chandler complete the entire staff.

As we have already seen, a thirty minute show with live narration is made each week, and this is televised at a specific time weekly. The equipment used is standard and consists of a 70 DL Bell and Howell camera and an Auricon Sound camera. Lenses are standard too, and the crew does not possess a Zoom lens. Entire lens complement consists of a 1", 15mm wide angle, 2", 3", 4" and 6" lenses. They have no magazines and shoot the standard 100 foot rolls of Kodak Background X negative.

When the negative is returned from the lab with an accompanying positive, they cut and project the positive and this is it.

Asked about shooting ratio, Bill Steen said, "We don't even shoot 2 to 1. Usually we expose about 1,000 feet and we cut this down to 775 feet for the show."

We saw several "Open Road" films projected and the quality is excellent — but not any better than the majority of semi-professional films we have seen, made by independent producers all over the country.

Lest the reader think that this verges on the suggestion that the films are not quality films, we hasten to say again, that they flow along with fine continuity and each show is a complete entity. Our point is simply this. "The Open Road" is a wonderful idea, and it is this *idea* which has put it across and made it such a huge success. It is not because the camera work is spectacular, nor is it a success because of some strange treatment of the travel theme, it is simply something which answers a need — the vast interest of all kinds of people in travel and places.

"Much of our footage is shot from the auto in which we travel," said Col. Henderson, and he pointed out how smooth and steady were the sequences shot in this manner. We found that they used a mobile tripod called the "Triangle J Autopod" (see Home Movies, Sept. 1954, page 350) for all of these shots. "And some sequences are even shot from the rear trunk," said Del Shrader, writer on the show.

Which all proves that in order to

make a successful movie such as this, it is not necessary to have the most expensive equipment nor the vast facilities of a Hollywood movie set.

At this point, the show which started as a TV version of the "Times" travel page, and a presentation of the romantic, historic and scenic aspects of the West, has branched out into more extensive fields. And it is said that the "Open Road" may go national. If this is so, here lies a bonanza as great as the fabulous discoveries of the West when the Gold Rush was the thing in this part of the country.

So here we have a large producer, so to speak, unlike anything Hollywood has ever seen, yet delivering the goods week after week on a very low budget, relatively speaking. To understand how a very small independent solves the same problems, see the story on Austin Green in the right hand column on page 429.

SMALL PRODUCER

• Continued from Page 429

She appears and disappears in the film and he uses her as a gimmick to point up interest and the viewer, (the women at least) identify themselves with her. Most important of all Green has the talent of perfect rapport with his audience, (or so it seems to us) and this helps to put his story across in a truthful and interesting manner.

But let's take the cost of this film, and speculate on the total outlay necessary for this kind of show. Maximum footage is 500 feet, sometimes less. This may work out to roughly \$20 or much less, depending on the sources available to the cameraman. Processing is nominal and editing is a very small chore with this kind of production since the sequences follow one another in orderly fashion. While it is true that some shots must be eliminated in putting together the final reel, it is still a fact that the time taken to do this job is small indeed. Transportation, food, gas and oil can mount up, but there are methods of getting this on an exchange basis. If not, let us consider that this might cost another \$40. Add incidentals, plus the cost of film and other expenses, we have a mere \$75. But for sake of safety and accuracy let us say that the whole trip would cost \$100 at the most.

We now have a quarter-hour show ready for projection and ready for sale, but no sponsor. The cameraman can either peddle the idea as a package and do the narration himself, or else he can sell the film, (on contract of course, for 13 weeks or more). Since TV time varies greatly due to concentration of population and other factors, this cannot be considered on anything but a very loose basis. But

• See "SMALL PRODUCER" on Page 440

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Turret Pathe Model E. (view through taking lens) with 1" f1.5, 12.7mm f1.5, 3" f2.5. Need cash, \$450.00. D. Stumpf, 2900 E. Chandler, Evansville, Indiono.

Wanted—Portable bottery power lite to take movies at night of car accidents, etc. James Seymour, 115 North Main St., Crystal Lake, Illinois.

Movie Mite Mognetic 8mm projector with all accessories, cost over \$550, in unused condition, guaranteed like new. Will take \$310. L. A. Gross, 1019 Chevy Chose Drive, Beverly Hills, Calif.

Cine Special II, 1 year old with deluxe cose, reflex finder and outamatic fode, f:1.9 lens, \$1200.00 value—\$875.00. Bell & Howell 202, 1 1/2 years old, \$720.00 value—\$540.00. Bath in excellent condition. Write John E. Toft, Wenberg Hall, Whittier, Calif.

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SMALL PRODUCER

• Continued from Page 439

for the sake of argument let us say that air time would cost \$250 for the quarter hour. If the cameraman would sell his total package for \$500 for the quarter hour, he can make a handsome profit with only one or two days' shooting. This means a cool \$150 each and every week for 13 weeks or even 52 weeks, depending upon the salesmanship of the independent producer, the calibre of his filming or the results achieved with the first pilot film.

But we must point out that the cameraman, (if he is to do the narration himself) must have the know-how required, the stage presence necessary when he faces the cameras, and the other factors involved in appearing on TV. If this cannot be done, then this cuts down the take since a professional announcer must be paid for the work.

However this is merely an indication of what can be done with a minimum of equipment coupled with a good idea. Travel is a universal subject and finds an interest in people of all age groups and all walks of life. That is why Austin Green is so successful, and why the "Open Road" show described in the accompanying column, has such a vast audience.

A good idea in Hollywood can still be a good idea in Kansas City, or New Orleans, or Minot, North Dakota. It is merely a matter of applying the principles of "California Week-End" to conditions in your own town, and a program such as this can be a perpetual weekly feature all year round.

It takes a little imagination planning and a good story sense. Try it and see!

HOLLYWOOD PROS

• Continued from Page 438

THIS IS COLOR?

HOLLYWOOD, Sept. 30 — Tonight CBS Television launched the most ambitious of a series of color shows. This one, called "Shower of Stars," sponsored by Chrysler included Betty Grable, Harry James and Mario Lanza.

But we know nothing about show business.

Our interest in this particular color telecast was to determine what progress had been made in technique; how color TV compared to projected Kodachrome and Ansco Color on a screen, and whether the black and white image derived from an original colorcost was better than black and white.

We saw the show on a 19-inch color receiver — one of three placed before the audience and spaced about fifteen feet apart. A black and white monitor screen was placed above the color

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GIANT METAL FILM CABINETS, hold 120 assorted 16mm reels. \$240.00 value. Now	171.00
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KEYSTONE K160 16MM PROJECTOR, 750 WATTS	95.00
BOLEX DELUXE TRIPOD	57.50
16MM KODACHROME SINGLE PERF. 100' (OUTDOOR) SEPT. DATING	7.75
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sets, so that the viewer could compare images by looking right or left, or upwards to the black and white screen.

And here is what we saw.

Previous to the colorcast, a color scale was projected on all the screens, and each set was attended by an anxious engineer who fiddled with the controls intermittently.

Set "A" directly opposite us, produced a very good image and the color was quite true, although somewhat on the cold side. Set "B" to our left, was warm in tone, quite different than Set "A". For example: the deep blue indigo on the color scale of Set "A", was a deep green on Set "B". The white panel of the color scale on Set "A" was almost pure white with faint traces of red, while the same panel on Set "B" was a sickly green. All three screens produced a variety of tones for each panel and *not one matched the other, on any set.*

The black and white monitor image was interesting because the long scale of pure white to deep black was better than anything we have ever seen on conventional television. But when



Back focus of most production numbers went out of focus on color image — remained sharp on black and white. (CBS Color TV)

we saw the kinescope of the show on our own set three hours later, the image was inferior to good b&w television. This was so because of the kinescope and the fact that this process of reproducing a show for later showing will always deteriorate the image.

But as a rule we found that black and white shows derived from color shows were much superior to ordinary non-color TV. Reason for this, of course, is the low contrast inherent in color, which reduces again the contrast of TV even more, so that the final picture approaches a superb rendition of the original.

But how does the color picture look?

Does anyone remember the bleeding, mushy Dufaycolor of 1935? Well, the CBS color TV is inferior to this old process and any comparison with projected Kodachrome, Ansco Color, or Technicolor is sheer impertinence. In fact, it is pretty bad. Besides, something happened to the back focus

CLASSIFIED Continued

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on every shot. We noticed that when a dance routine appeared, the back row was slightly out of focus on the screen, yet remaining perfectly sharp on the black and white monitor above.

Then there was the matter of color design of the various back-drops and sets. While this is no problem in black and white, color backgrounds must be meticulously planned by a competent artist who understands color harmony. We regret to say that in our opinion, CBS fell down badly in this department. Hollywood film studios have mastered the problem, but CBS television has not.

When Lanza sang, his voice seemed to be out of synchronization with the picture. We found out later that he was not singing at all, but that three-year-old records were dubbed in and he simply mouthed the words. Otherwise Grable and James looked wonderful on the screen, and no doubt each provided a fine performance.

The most obvious fact about color television is that it has not arrived. And this should be noted by those who are considering purchase of a color set. As far as we are concerned, it will be a long, long time before we trade in our own Model T TV for a \$1,000 job.

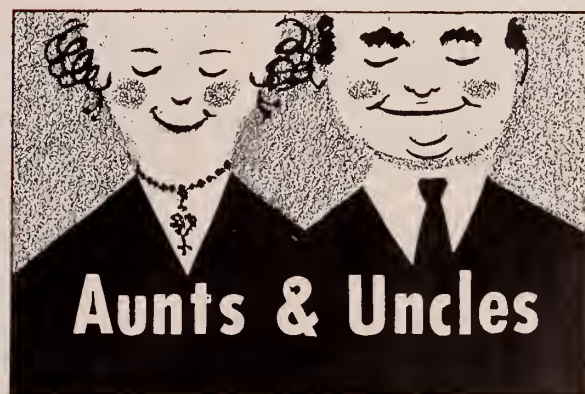
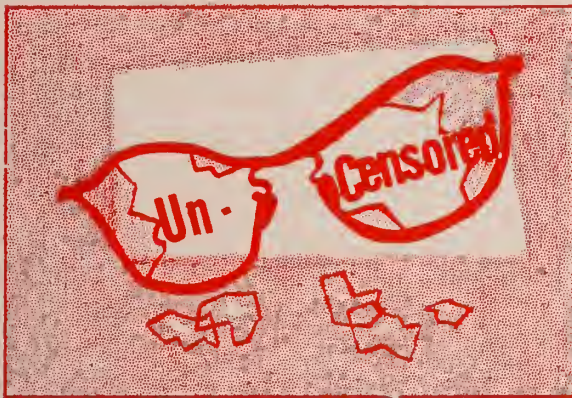
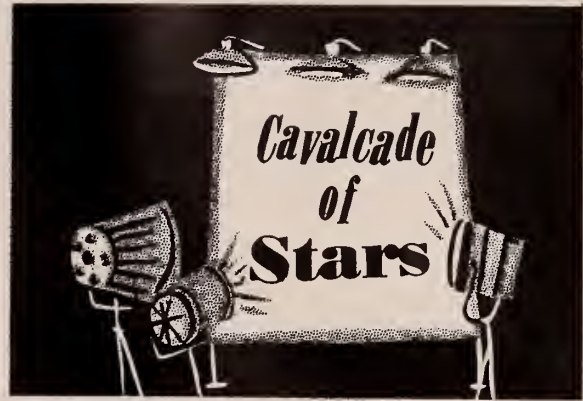
So, in our opinion, color TV in its present state is a waste of time and money. And it will remain so until the electronic people can produce something which can compete with color film.—H.P.

MOVIE IDEAS

• Continued from Page 414

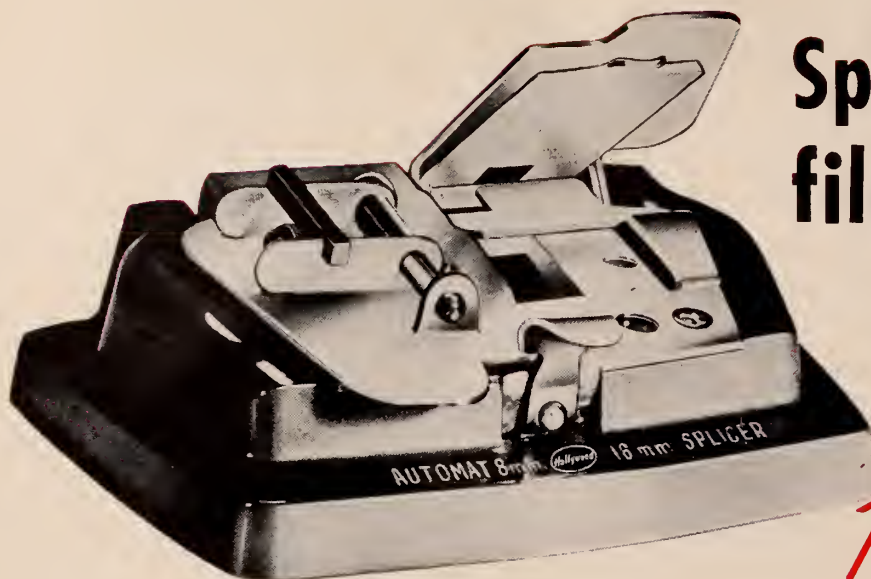
long lens, to fill the frame with my subject matter. At times I switched to a telephoto so I could get head shots or hand shots. Then, I edited these shots into a very funny one reel movie. It has been well received and amazingly, the kids like it very much, too.

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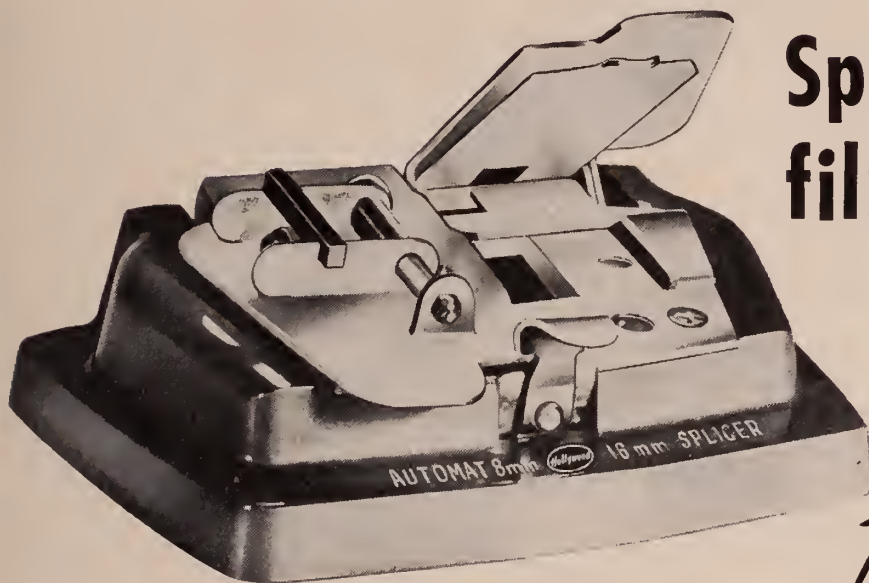
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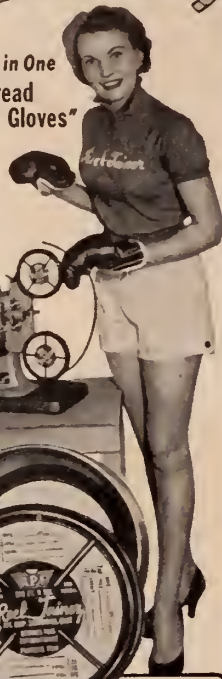
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CINE PHOTOGRAPHER

Vol. XXI

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No. 12

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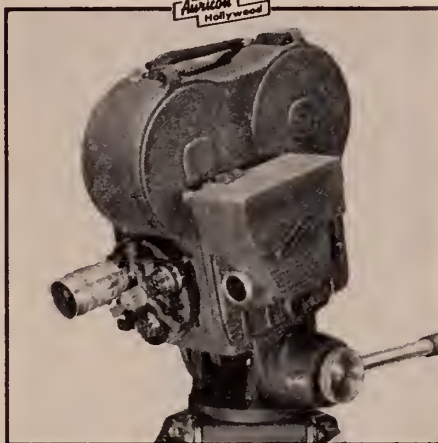
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MOVIE IDEAS

The Parade

Although most parades are held during the summer months when sunshine and spring are in the air, some are held during the festive Thanksgiving and Christmas holiday. I love parades and I've found a way of doing the story of the parade which is at least different than the ordinary approach: standing in one place shooting the participants as they pass.

Instead, I tried to show how a parade is conceived and organized. I still managed to keep the actual parade, but instead of it comprising the entire story, the parade was but the "pay off" to three months of hard work for the group.

I got onto this film idea by contacting one of our civic groups. As it happened I chose the American Legion, but any similar group would of-



fer as many prospects: the Veterans of Foreign Wars, The American Red Cross, the Community Chest. All would know of, or possibly have plans for such a parade.

I attended all meetings which had to do with the parade. I made films of the group laying out preliminary designs and deciding who should be in the parade. I filmed the blackboard sessions which planned where each unit would walk and would be at any given moment.

Then, the day when the parade was scheduled to occur, I filmed the formations, the directors placing people and groups and I even rode with a complete unit to show how the spectators looked to the participants. In this way, four or five parade scenes, the highlights, sufficed to complete or "wrap up" a very interesting movie.

—Leon Grahame.
Chicago.

* * *

Talk Turkey

All too often Thanksgiving movies get to be "old hat". They continue

to be the same thing over and over again. Some times they are little more than a series of jerky shots of the family standing in the front yard. Other times, they are shots of the family, gathered around the table, stuffing their faces.

I too was guilty of this type of motion picture photography. But last year, I had my fill. When I developed my film, edited it and projected the results, I was as sick as a soldier on a Navy boat. I decided that this year I'd come up with a better idea for my annual Thanksgiving film. I think I have. It may be of interest to your readers. At any rate, here it is for what it is worth.

I plan to build my film around the theme "Talk Turkey" which will be a play on words . . . yet a literal thing. For I plan to show myself raising a nice turkey for the big dinner. I nurse the bird, stuffing him with fine food. Waiting for the day when he's nice and plump, ready to eat.

Finally the big day draws near. I show myself sharpening the ax. I cut to the bird, at first sulking in his pen, then stopping as he hears the noise of the grinder on the ax blade. Suddenly he realizes what the sounds mean. From then on I fade into a story of the Thanksgiving dinner as seen in the imagination of the turkey.

He sees himself being put into the oven. He sees himself being carved and eaten. He sees the whole Thanksgiving day in his mind. Then I switch to myself finishing the ax. I go to the turkey's pen. I find him cowering in fear. Suddenly, I too realize that I cannot go through with it. It would be too much like killing an old friend.

The payoff is that our guests spend Thanksgiving day eating ham. No one misses the fact that there is no traditional turkey. In fact, at the end of the film the turkey is made guest of honor and is seen munching corn beside the table with the guests.

I think this will make a very humorous story. It will not be difficult to film. I'll get a live turkey, feed him and tame him to the degree that I can film without hysteria. Then I'm ready to turn out an unusual Thanksgiving story.

—G. G. Parker.
New York.

* * *

Shopping for Stuff

Ever notice how your wife says, "I want you to help me shop at the mar-

ket" and you ask "what for?" and she replies "Stuff".

That stuff sure gets mysterious. Sometimes it's only a loaf of bread and a cabbage and sometimes it's two shopping carts full of staples which are supposed to be consumed in one week's time.

I did a movie of my wife shopping for "stuff". It was work: the most work I've ever done for a film. Most of it was filmed on location in the market, but since I took my time, doing one scene each time we went shopping, it was more fun than work.

I filmed her testing tomatoes, squeezing peaches, picking cucumbers



and selecting lettuce. I filmed her checking cans for size, quantity and price. I showed her making up her lists and meeting friends in the market.

I found that the market offered a remarkable, ready-made background. The light level was even and high enough to shoot at f2.8. There were no dark shadows and the people in the background added realism to my film. The only difficulty was carrying lots of equipment and I experimented till I could shoot hand-held, usually not recommended, but for this type of film highly successful.

I planned the script long before I actually shot. I knew exactly what sequences I wanted to make and how I would make them. In fact, as odd as it may seem, I planned the movie as I feel Life magazine must plan a still picture story. I did not plan action for the scenes. Instead, I planned situations, explained them to my wife, and let her carry them out as they felt most natural to her.

The result is almost a documentary film. It is not difficult to make, once you get around the "excessive equipment" problem. With just a camera in your hand, no one bothers to stare at you.

—Edgar Cohen.
Montreal, Canada.

2 SHORT SCRIPTS...

Santa Claus

This Christmas drama may be filmed on a single 50 ft. roll of 8mm or 100 ft. of 16mm.

1. L.S. A public park showing men on benches.

2. M.S. A ragged man, sitting on a bench reading a newspaper.

3. Title: "He was once a famous movie star."

4. C.U. The unshaven tramp studies the want ads.

5. C.U. Want Ad: "Wanted, by department store, man to play Santa Claus. TH 1-4554."

Fade Out. Fade In.

6. M.S. Department store. The former movie star now has the job of Santa Claus.

7. C.U. Santa Claus puts on a fine show of joviality as he greets the wide-eyed children.

8. M.S. Santa takes one attractive boy on his knee.

9. C.U. A handsome child talks with Santa.

10. C.U. The old man regards the child carefully, pats his head and speaks:

11. Title: "I'd like to see your mother!"

12. C.U. The attractive child replies:

14. M.S. A glamorous lady approaches the pair.

15. C.U. Santa looks up with fascination.

16. Title: (Yes, she was once his wife and leading lady. But she *must not know!*)

17. M.S. Without a sign of recognition. Santa beckons the woman to a chair and speaks:

18. Title: "You have a fine boy. Tell me what he wants."

19. C.U. Seriously, the beautiful lady tells Santa what the child wishes for Christmas.

20. C.U. The boy, listening carefully, reminds his mother:

21. Title: "Give Santa Claus our address so he can find us!"

22. M.S. The mother takes her child over to a desk and begins writing.

23. C.U. The lady hands a small envelope to Santa and quietly leaves with the child.

24. C.U. Santa mops his brow with relief and opens the envelope.

25. C.U. of note: "Merry Christmas to the greatest actor I ever knew." Shown also is a check for \$1,000!

26. C.U. Santa, overcome with emotion, blows his nose vigorously.

The End.

(Note to cynical readers: It can happen, and besides it's Christmas, isn't it? — Ed.)

The Bargain Hunter

May be shot on 50 feet of 8mm or 100 ft. of 16mm.

1. M.S. Ben walking along city sidewalk.

2. M.S. Ben looking at sign in window.

3. C.U. Sign in window: "Antiques".

4. C.U. Ben looking with great interest at antiques in the window.

5. Title: I always had a great yen for antiques.

6. M.S. Ben opens the door and steps inside.

7. M.S. Cat drinking milk out of a saucer.

8. Title: At once, I knew it was a priceless antique.

9. C.U. Cat lapping milk out of the old saucer.

10. M.S. Ben is studying the saucer when Mr. Hollis, the manager, approaches.

11. C.U. Ben, intent on the saucer, is surprised at Mr. Hollis' approach. Recovering, he asks:

12. Title: "How much do you want for the cat?"

13. C.U. Hollis holds up five fingers and says "Five dollars!"

14. C.U. Ben, smiling, counts out five dollars and gives them to Hollis.

15. Ben picks up the cat. Then he takes a look at the saucer.

15. M.S. Ben picks up the cat. Then he takes a look at the saucer.

17. Title: I think I'll take the saucer too!

18. C.U. Hollis, disturbed, asks him why. Ben replies:

19. Title: "Because the cat is used to drinking from it!"

20. C.U. Hollis speaks:

21. Title: "I can't sell it to you!"

22. C.U. Ben, puzzled, wants to know why. Hollis answers.

23. Title: "Because from that old saucer I have sold 49 cats!"

24. C.U. The cat looks up, blinking its eyes.

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photo fun in...

By HENRY PROVISO



HAWAIIANS are a homogeneous mixture of mainlanders, Islanders, Christians, —ews and Buddhists; Caucasian, Polynesian and Oriental — a veritable melting pot of races, most of whom have lost their original identity to become one thing — Americans.

For Hawaii, U.S.A. is as American as apple pie, yet is as spicily foreign as Bali. It was fathered by Polynesia; and the people of China, Japan, the Philippines. Puerto Rico, Samoa, In-

dia and Portugal have molded its entrancing character.

It is a place where orchids are worn to school — where TV programs come in three languages, and where hot-dogs are sold at Oriental ceremonial dances.

And people really do say "Aloha" and really dance the hula.

Hawaii is full of craters, beaches, fern forests and lava ash: it has coral reefs, sugar plantations and pineapple fields, ranches and resorts. And all

this with mild days and cool nights and the Trade Winds blowing all year round; warm at sea level, crisp in the hills, and snowy cool on tall mountain peaks.

Formed by volcanoes, with some still active, Hawaii contains a few which rise to 13,000 feet. And here within six islands live more than a half-million people of half a dozen races — yet English is the language of Hawaii, and the legal tender is standard American money.



So, visiting the Island is like coming home, yet it is also a fascinating adventure in an exciting new world.

And it can be a wonderful movie experience if you have a plan before you go; if so, go right ahead and shoot the kind of sequences you want to do, swiftly and surely and have fun at the same time.

Do you want to shoot places or faces? Or are you interested in the hundreds of varieties of flowers, shrubs and trees? Do you like people and do you want to record the wonderful differences between a score of racial groups who have an infinite something which can be caught only by the camera.

Take your choice.

But the first decision to make when planning a trip to the Islands is:

How to Go

Fly, of course. It's fast, cheap, comfortable. We used Transocean Air Lines from Burbank, California, (or Oakland) directly to Honolulu via four-engine plane. Price, \$239.80 both ways, *tax included*, cash or terms. You can pay 10% down or nothing down, with the full amount payable over a period of 12 months. We chose the Tour, (eight days in Hawaii) which cost \$285, *tax included*; hotel accomodation, a planned itinerary to points of interest conducted by experienced tour guides who take charge the moment you land and watch over you until you leave.

The tour includes:

Round trip transportation between mainland and Hawaii, with complimentary meals aloft.

Transportation to and from airports.

AT EXTREME LEFT, passengers arriving in Honolulu; with a view of the main thoroughfare. Four typical Hawaiian dancers, and at right, view of Diamond Head from Niumalu Hotel. Bottom, Island of Hawaii, showing Kona.

AT RIGHT, top to bottom. No. 1 Waikiki Beach; No. 2 view of Waikiki from Wailoi Tea Room, and Robt. Louis Stevenson's grass shack on grounds. No. 4 Panorama as seen from the Pali; No. 1 Diamond Head as seen from the sea; No. 8 Pineapple packing plant, and No. 9, pineapple fields. Relate numbers on photos to those on map and numbered paragraphs in article.



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A Home Movies Travelogue

cause their rates are low, and their service is excellent. There is plenty of global experience packed into the 40,000,000 miles they have flown since 1946. They use the best of equipment, serve excellent meals and pilots are a cautious group of fliers. For example, we noticed that the flight captain took a full hour to examine the airplane, before we took off. And this is not surprising. Transocean is the line which operates a fleet of 114 planes, a maintenance shop in Oakland, a construction company, a hotel, a half dozen air lines, and other enterprises. They have flown Moslems to Mecca, army officers to Okinawa, and plane parts to Pakistan; once they constructed a plane for a Middle Eastern potentate that contained a revolving throne so that the King could always face Mecca, no matter what course the plane was flying.

With all this experience they should know their business, and we couldn't help but feel that this was so, from the moment we stepped aboard.

Best of all though, the traveler can save from \$35 to \$110, round trip via Transocean, and this seems to be the best way to go. The money you save can be used for extras in Honolulu instead of wasting it on a champagne flight. And besides Transocean's time-plan has low bank terms on the "Fly now — pay later" finance scheme — another factor to consider.

We were pleased with the two abreast seating and the wide aisle. Passengers have more leg room and consequently the flight is much more comfortable, what with two registered flight attendants and hot meals.

What Film to Take

Kodachrome or Ansco color will reproduce the long range of brilliant color of the Islands, but some may want to use black and white also. If so, then we suggest that the slower films are best, especially when used

a rank amateur

FILMS A HIT MOVIE

By JOS. STEIN

A Seattle dentist cheats death and returns from the wilds of Africa with a smash hit on film.

History was made in Hollywood last week when the film "Karamoja" was shown for the first time in local theaters. More than 200,000 people have already seen the film and all theaters showing the feature claim capacity business.

It all started five years ago when Dr. William Treutle, a successful dentist in Tacoma, Washington was told that he had six months to live if he didn't sell his practice and quit work.

What would you do with six months of life?

Dr. Treutle chose the subject closest to his heart — anthropology — and made up his mind to devote his last few months to the study of strange peoples in Africa.

He left Tacoma and made his way down to Hollywood where he searched around for a movie camera and some film. He knew nothing about motion pictures but had a keen desire to learn

it all in the week he planned to remain in the movie capital.

Somehow or other he met James Wonge Howe, the celebrated Hollywood cameraman who taught him some of the fundamentals of exposing movie film, and then he sailed for Africa.

While on board ship he took his shiny movie camera and made practice shots, guessing distances, and becoming used to the controls; he went through the motions of focusing and using the viewfinder until he felt that he could operate the machine with some hope of success.

Once in Africa, he used a specially made jeep to keep up the hunt for primitive tribes who did not wear old G.I. clothing and drink cokes.

One day in Stanleyville, in the Belgian Congo, he watched a commercial airliner land, and he was instantly attracted to Eleanore Claff, of Los An-

• See "KARAMOJA" on Page 473



Dr. and Mrs. William Treutle who made the African picture "Karamoja".



Typical Karamojan native, reputed to be a direct descendant of Noah's son, Ham. Note elaborate head-dress made of clay, and mouth ornament which pierces lip.

KKaramojan males wear no clothing, and females use only a short apron; although they know how to make iron weapons they live on a diet of fresh blood and native beer, eating meat only twice a year at time of ceremonies.



hints on

SHOOTING SNOW

By STANLEY ANDREWS

FOR MANY of us, snow does not enter into our lives as frequently as it does with other people, so that when we go to places where there is snow, or when snow comes to us, the natural thing to do is to start figuring out how to make a movie of it. For instance, the pleasure of shovelling snow can be added to, (a) by taking a movie of the snow being shovelled, (b) by staying strictly at the camera end of the deal while somebody else does the shovelling. The stop motion method could be used to make the shovel look as though it was working by itself, — no hands; it could be pushed into the snow a little at a time and single frame exposures taken, then when it is actually lifted from the ground and the snow shown aside, it could be photographed in close-up so that the hands holding the shovel do not appear in the picture.

Light conditions: The best light condition for photographing snow is when the sky is clear and the sun bright. But let's face it, the fact is that bright sun and fresh white snow together can raise merry old Columbo with exposure estimates. It is tricky, even with a meter. Unless every care is taken and every condition into consideration, one can be fooled.

Let's take a snow-covered landscape. It is preferable that the light comes a bit from the side, especially so when using black and white film, in order to show the contour of the snow surface and to aid composition with interesting shadows. Flat lighting, with the



Snow texture as illustrated above can be filmed best during early morning or late in the afternoon when shadows are longest. Try a Kodak Pola-Screen for best effects.

(Below) Night shots can be made in color if speed is set at eight frames per second.

sun directly behind the camera, generally speaking, is not good; there is nothing so uninteresting and hard on the eyes as an expanse of flat unbroken white on the screen. Back-lighting

• See "SHOOTING SNOW" on Page 462



8mm or 16mm

By JOSEPH SALERNO

"What should I buy, 8 or 16?"

To answer this question to advantage, it is necessary to question the prospective beginner. These could be . . . First: What is the camera in mind to be used for? Second: How much does one intend to invest? Third: Can the additional film cost be spared in the future?

Taking the first question . . . It is obvious that the only thing a movie camera can be used for is for the taking of motion pictures. But for what purpose? Are these to be presented later to large audiences for the advertising of a product, for education, or for general entertainment and the producer's financial gain? Or is it going to be used strictly for personal recording where films will never be shown outside of the family circle and within the privacy of the living room? If the latter is the case, then by all means choose and stick to an 8; the size adapts itself for this purpose.

Second . . . How much does one intend to spend? Oddly enough the initial cost of either size is about the same, that is, for the silent amateur camera. Of course with the many makes available, the tyro will find such a wide price range that in many cases the 16 actually costs less than the 8. This is obvious when a closer inspection is made. The make of camera, built-in features, overall construction, and most important of all, the lenses that these cameras are equipped with, will all play an important part on the price tag. However, regardless of personal choice, this important features should not be overlooked, even if it means the drudgery of saving a little longer in order to make a better investment.

I have heard some say: "I just want something cheap so I can learn!" While this is a loose way of thinking, I should like to point to another incident that attracted my attention some time ago.

This was the case of a shopper who came to a sporting shop with the intention of purchasing a fishing "fly" rod. He remarked that he wanted something cheap to learn with. The sincere and well informed shop keeper took time to explain the difference in materials and construction, he also mentioned that even a professional would find it difficult to make a perfect cast with an inferior rod, not mentioning the beginner who was trying to learn. He further continued . . . assuming that you succeed in mastering the fly casting art, you will find

• See "CAMERA" on Page 461

Your Movie Check List

NAME OF SHOT	DESCRIPTION	USE
1. Establishing Shot	A long shot. Outdoors, as much scenery as possible is often included. Indoors, the camera is moved back to get a full view of a room. Establishing shots are frequently taken with wide-angle lenses.	Shows audience the setting for later action which is seen in closer views. It's also an interesting contrast to many close-ups.
2. Angle Shot	Any scene taken from an unusual angle. Camera may be low, high, or located in some unlikely spot.	Gives a change of pace to a film. Striking compositions are possible for the ambitious movie photographer when he attempts angle shots.
3. Cutaway	This expression refers to a shot taken of something outside the preceding and following scenes. But it is filmed nearby.	Covers unavoidable jumps in action when much action is missing. For instance, you can cut to a spectator during a horse race sequence, and then cut back to the race almost finished.
4. Detail Shot	A very close view of an object in the preceding shot. The speedometer of a motor boat, the front of a model train, and a fish hook being baited are examples.	Makes exceptionally clear same point in your film story. It also adds to the appearance of a picture in presenting attractive visual detail.
5. Extreme Close-up	Combination of the portrait and detail shots. Includes someone's face only, or just a part of the face. May also refer to a shot of the hands.	Reactions important to the film story may be forcefully presented, giving impact to key ideas in the script.
6. Transition Shot	Train wheels, clouds forming, calendar leaves changing, snow falling, etc.	Changes the setting from one sequence to a very different one. Two shots, separated by a fade-out and a fade in, may also act as a transition.
7. Two-Shot	A shot with two people in it. Usually refers to an angle that includes them from the waist up.	More useful in story films, the two-shot also has applications in straight home movies; Father congratulating his son, newly-married couple at wedding reception.
8. Pattern Shot	Often a high-angle shot of people, buildings, or scenery below which emphasizes a pattern composition rather than the action. May also include shadow designs, etc.	These offer another chance for displaying your photographic ability. A pleasant rest from the activity of preceding shots is afforded in a fascinating pattern view.
9. Reaction Shot	A shot of one or more persons reacting to something seen by the audience in the previous scene. May be face only, or from waist up, as long as facial expressions are visible.	Shows what the people in your film think of something which is happening. Also adds color and meaning to the action, as in reaction shots of the spectators at a rodeo.
10. Mood Shot	A scene of samber shadows, sunlight sparkling on water, storm clouds, a sunset, or fog.	A mood shot "sets the scene," when atmosphere plays a part in your film. The audience knows if it's a clear day or a stormy day, although the action may all take place indoors.



filming for

CHRISTMAS

By ARTHUR MARBLE

NO SEASON is more important to families throughout the world than Christmas. It is a time of family reunions, of intense activity and the excitement of giving and receiving gifts. The Christmas season seems to be made to order for home movie makers for it combines all the color, action and emotion that make for great films — the kind that bring back tender

a very ingenious Christmas film by having a member of the family suggest "Let's make a Christmas movie!" The family agrees and considerable natural comedy was introduced by showing some of the tribulations of the cameraman as he tried to get his various scenes.

Besides your 8 or 16mm camera, the equipment needed for your Christmas



memories that grow more valued with the passing years.

Too many Yuletide films involve the expenditure of considerable time and money but end in disappointment and merciful oblivion in a closet or drawer for the simple reason that the scenes are nothing more or less than a miscellany of holiday shots lacking plan and continuity. By following a flexible script or scenario your Christmas film can be a source of increasing pleasure to your family and friends.

There are two main ways of producing your Christmas film. One is to photograph the events while they are actually taking place. The other is to have members of the family act out the various scenes either before or after. Your own convenience will dictate which is better for you. Possibly the most practical is to film part of the events while they are taking place and part of them at your leisure, either before or after the big days. A preliminary study of your script will enable you to make your own plans in this direction.

One resourceful movie maker made

film is simple. While color film is preferred, you can capture the spirit of Christmas on black and white film, using about one-fourth less light. You will need a tripod or other firm support for your camera and two or three inexpensive photofloods.

If you want to have a story with an air of mystery or magic (that is truly part of Christmas) you should brush up a bit on trick photography. A simple scene, one that never fails to impress the kiddies, is to have Santa Claus appear out of thin air. To do this, with your camera on a firm support you simply begin a scene without Santa, stop the camera, add Santa to the scene and resume filming. Of course any other actors, if any, in this scene will have to be warned to hold their exact positions while Santa is added to the scene, then continue their action. Santa can be removed from the scene in a similar but reverse manner.

As in all home movie making, the key to your successful Christmas film is preparation. This will prevent any

• See "CHRISTMAS" on Page 462

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Pack Lenses for Kodak, Bell & Howell

Elgeet Optical Company, 838 Smith Street, Rochester, N. Y., announces three special "Movie Excitement" Packages for 8mm movie camera owners, available at all Elgeet dealers. The special offer is designed to bring the greater flexibility and variety of wide angle and telephoto lenses to every home movie fan.

The first package is for Bell and Howell 220 and 252 movie cameras. It consists of an Elgeet Cinematar Telephoto Attachment and Elgeet Cinematar Wide Angle Attachment, and a Wide Angle Viewfinder. The complete set will sell for \$38.80.

The second package is for Kodak Brownie movie cameras. It consists of an Elgeet Cinematar Telephoto Attachment, and Elgeet Cinematar Wide Angle Attachment, and a combination Telephoto-Wide Angle Viewfinder. All 3 together will sell for \$38.80.

The third package is for owners of any standard "D" mount 8mm movie camera with interchangeable lens mounts. It consists of an Elgeet Cinematar 38mm f:3.5 Telephoto Lens, giving 3 times magnification; and an Elgeet Cinematar 7mm f:2.7 Wide Angle Lens covering 4 times the field of a normal lens. Together they retail for \$47.90.

* * *

New Berthiot 15mm, F:2.8 Wide Angle Lens for All 16mm Cameras

Camera Specialty Co., Inc., 705 Bronx River Rd., Bronxville 8, N.Y. announces they now have available a New Berthiot Wide Angle Lens for all 16mm cameras. This Berthiot Wide Angle Lens is factory coated and has



an f:2.8 speed. It was designed for all 16mm cameras with standard "C" mount as Bell & Howell, Revere, De Jur, Keystone, Bolex, and others. This new 15mm Wide Angle Lens has a click-stop diaphragm, stop from f:2.8 to f:22. The lens is made to the highest standards of precision. It has wonderful definition, edge-to-edge sharpness and excellent light transmission;

renders color with unusual brilliance and is highly corrected for spherical and chromatic aberrations of astigmatism, claims the importer.

This Berthiot 15mm, f:2.8 Wide Angle Lens has a chrome mount. It sells for \$38.50, and is available for immediate delivery. For further information write to: Camera Specialty Co., Inc., Bronxville 8, N. Y.

* * *

New 3-D Tic-Tac-Toe Game

Qubic — the new three-dimensional game for 2 to 4 players — is said to be stimulating, brain-teasing fun for adults and youngsters alike. It is a family game, yet equally entertaining in employee recreation rooms, allegedly relaxing for tired executives at the



end of a long day. You play on all 4 levels of Qubic. One marker is placed on any square in turn — the object being to get 4 in a straight line (across, diagonal, etc.) through the Qubic. An incredible number of possible plays makes Qubic always fun and interesting. Qubic is sold for \$2.50 postpaid, under a money-back guarantee, by American Homecraft Co., 3714 Milwaukee Ave., Chicago 41, Illinois.

* * *

Tape Splicer

The development of the first splicing device for magnetic tape as employed on tape recorders has just been announced by B. A. Cousino, president of Sousino, Inc.

The splice is quickly and neatly accomplished by pressing the tape ends into a groove, overlapping each other about one half inch. No clamps are necessary, edge friction holding the tape in place. The ends are then trimmed by running a blade through a guide slot and finally a pre-cut tab of splicing tape pressed over the joint.

A free folder on this splicer, which sells for \$1.50 will be sent to anyone addressing his request to Cousino, Inc., 2559 Madison Avenue, Toledo, Ohio.

cross road in SOUND

Q. The sound track I made for a picture is now out of 'sync' because it has been necessary to reshoot some of the scenes and make additional cuts. How should I go about making corrections in the sound track to make it fit the picture? (P.R.)

A. Before I answer your question I will take the opportunity to *again emphasize* the importance of having the picture *completely* cut and edited before starting to score the sound track for it. Your present problem should serve to illustrate the difficulties encountered when additional editing is done after the sound track has been made. However, I realize that there are times when additional editing is unavoidable and, for those situation, here are a few helpful (I hope) suggestions.

If a pictorial *sequence* has been lengthened by replacing a *single* scene with a *slightly* longer one it is sometimes possible to compensate for this longer scene by cutting a few frames from the beginning and/or end of other scenes in the sequence until sufficient frames have been deleted from the sequence to return it to its original length. In such cases the sound track need not be altered. If such additional editing of the picture is impossible, there is nothing to do but record a new musical sequence to conform to the timing of the new pictorial sequence. This is then edited into the sound track as described later.

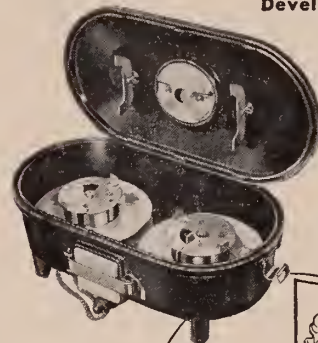
Where pictorial sequences have been shortened, it is first necessary to determine accurately the amount of *time* that has been cut from the sequence. Then, time the 'beat' of the music in the existing sequence for 16 (or more) beats and calculate how many beats are required to equal the timing of the material deleted from the original pictorial sequence. Then, by listening to, and carefully analyzing the musical material in the sequence, you can determine just where the required number of beats can be cut from the music and still retain

good musical phrasing and continuity. If the music in the sequence includes strains in different tempos, the faster or slower beat of these strains provide a wider choice for the determination of places where cuts may be made to the best advantage. Sometimes, the timing and phrasing requirements can be better met by combing a part of a faster strain with a part of a slower strain.

If changes in musical level are required at the beginning and end of the musical sequence, (and were incorporated in the original sound track), deletion *must* be made from the body of the sequence. If 'level' is of no consequence, deletion can usually be best made at the beginning of the sequence.

Sometimes it is found that the timing that has been cut from the picture has not been *quite enough* to enable you to make a good musical cut in the sound track. In many such cases a few additional frames cut from other scenes in the pictorial sequence may provide the additional time deletion necessary to provide for a better musical cut. (As I have pointed out in previous articles, if you feel that your musical knowledge is inadequate for these procedures, enlist the help of a friend who may be better qualified in this respect.)

After the musical cutting requirements have been determined and, where necessary, musical sequences have been re-recorded, the next problem is to edit all of this into the sound track. If there are only one or two spots that require correction, such correction may be done in the following manner. 1st, determine (and mark) the exact sequence limits (beginning and end) of the sequences in the sound track that are to be cut or replaced by new (and longer) recorded material. 2nd, determine (and mark on the tape) tentative cuts in the material as required. (If the cutting requirements are critical, a higher degree of

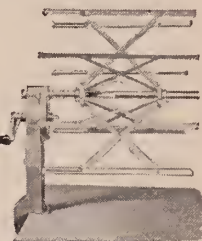


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SOUND

• Continued from Page 459

accuracy may be obtained by making these cuts to frame count instead of timing, which will be described later.)

Let us say that our first sound track correction is to be a replacement of the old sequence by a longer one. Now, starting the picture and original sound track from sync marks, project the picture and sound track in sync. Continue the projection (in sync) through the sequence in the sound track that is to be corrected. Stop the sound track *exactly* at the point where the new pictorial sequence *ends* and make a mark on the tape at this point. This is a CHECK MARK ONLY and the length of tape between this mark and the mark previously made to indicate the beginning of the sequence represents the length of tape required to fit the timing requirements of the new pictorial sequence. The new recorded sequence can be matched against this length as a check of accuracy. If the lengths match, cut the original sequence from the sound track (at the start and end marks) and splice in the new sequence.

Let us assume that the next sequence requiring correction is one in which material is cut from the sound track and the cut has already been made. Running the picture and sound track in sync, either from the beginning or from the start of the first corrected sequence, and continuing through the 2nd corrected sequence should serve as a check on the accuracy of the corrections.

If the correction in the 2nd sound sequence has not been cut from the sound track previous to a check against the projected picture, a determination of the exact cutting requirements can be made in a similar manner to the determination made for correcting the 1st altered sequence. 1st, mark on the tape the limits (beginning and end) of the original sound track sequence. 2nd, run the picture and sound track in sync until the *end* of the altered *pictorial* sequence. Stop the recorder *exactly* at the end of the altered pictorial sequence and make a mark on the tape at this point. The length of tape between this mark and the mark previously made indicating the end of the original sound track sequence will represent the length of tape that must be cut (somewhere) from the sequence to make the correction.

If a tentative cut has been previously determined, mark the limits of this proposed cut and see if the length of tape so indicated matches the length of tape necessary for the required correction as indicated in the previous paragraph. If not, other tentative cuts can be selected and matched against the 'required cut' tape length until a satisfactory cut has been determined.

Deletion of this material will correct the sound track to its corresponding pictorial sequence.

It should be readily apparent that a method of determining correction by projection would not be practical if there are a great number of corrections required in the sound track. For such cases some other method must be used that will permit correction without the necessity of projection.

One method of doing this is by making a 'Click Cue' track to the picture after it has been re-edited. (Making such a Master Cue track was described in the May issue in 'Music for Your Movies'). For the purpose of sound track correction it is usually only necessary to make the 'click' cues to indicate the beginning (and end) of musical sequences. Spots in the film that require critical synchronization can also be located by clicks so that a critical check can be made of these spots as the sound track is being re-edited. The clock cues should be located and marked on the tape and a notation made (on the tape if possible) to identify them.

By timing the sequences in the original sound track that are to be corrected and then timing the corresponding sequences on the click cue track it is possible to determine the amount of correction necessary for the altered sequences. New material can be recorded where necessary and tentative cuts established in the original sound track where required. These revised sequences can then be matched against the corresponding sequences in the click cue track to determine the exact points for cutting or editing. This method is particularly suitable in cases where the film has been re-edited and no record has been kept of the amount of material (frames) added to or deleted from the various scenes or sequences. I would strongly advise that where any considerable re-editing of a picture is to be done, an accurate record be kept of the frames added to or deleted from the picture. Don't fail to take into consideration the frames lost in other scenes due to splicing.

Since all synchronization is based directly or indirectly on the relationship between a given number of frames in the picture and a definite length of corresponding sound track, corrective editing of sound track is best done with the least trouble and the highest degree of accuracy to either a frame count (of the sound track) or a timing based upon such a frame count. In editing sound track to a frame count it is essential that a determination be made of the amount of tape equal to one frame. With Revere Sound Tape, 3 strobe lines (plus 3 adjacent spaces) is equal to one frame and represents 1/18th of a second in timing. With

the Wilson Syncro-Meter, a frame count may be made directly from the tape itself. Frame count and other related factors vary to some degree with various other synchronizing methods and must be determined by the user.

A frame count 'scale' (for sound track) can be made on a strip of heavy paper or light cardboard and, for ease in making a frame count of longer sequences, should be indexed in increments of 10 frames (with single frame subdivisions) to include from 50 to 100 frames. 24 inches will be more than ample to include 100 frames of tape from $3\frac{3}{4}$ inches per second transport speed or 50 frames for $7\frac{1}{2}$ inch per second transport speed. If you have no other means of making a frame count of the picture, (such as a Veeder counter, Wilson Syncro-Meter or similar equipment), a frame count scale for film can be laid out along the other edge of the sound track frame count scale. (Pencil marks through the perforations of a strip of film is an easy way to make this layout.) Fifteen inches equals 100 frames of 8mm film or 50 frames of 16mm film.

Such a scale provides the means for determining *accurately* the editing (addition or deletion) of altered pictorial scenes or sequences and enables you to make *accurate* corrections in the corresponding sound track sequences. In the use of such a scale it is *absolutely essential* that an *accurate* frame count record be kept of all editing done to the picture. Then a sound track editing breakdown sheet (or chart) should be made that will indicate exactly what correction (in frames) is required and at exactly what point in the sound track. All re-recorded sequences as well as tentative cuts can be measured in frames with the frame count scale to determine their accuracy before the actual editing of the sound track is begun. Then, by carefully following your detailed editing breakdown sheet, you can accurately re-edit the sound track without resorting to projection of the picture during the process.

(More detailed instructions of how to prepare a 'Frame Count Scale' will appear in next month's article on "Music for Your Movies.")

8mm or 16mm CAMERA

• Continued from Page 455

later that you will not be pleased with the cheaper model, thus necessitating a new outlay of cash for the better rod that can be had in the first place while saving the money required for the inadequate model. And how true! . . . But this was a well-informed dealer who knew what he was talking about. Unfortunately many shops are employing indifferent help who are not in

any position to give wise advice to those who seek it.

This case could well be compared with the prospective camera shopper. It is only human nature that we all like the better things in life, but at times thru anxiety we are not willing to wait for the saving of additional cash so that a better item may be purchased, and usually wind up with something unsatisfactory that will eventually lead to a second expenditure. And this is very costly when we learn that depreciation on most hobby equipment is very high. (Not on cameras.)

Third, we have the price of film. Today there are many 16mm cameras gathering dust simply because their owners cannot afford the price of the film. While this is perhaps the least expense worry for the professional producers, it is by far the most for the amateur. When prices are compared, *we find that a fifteen minute silent movie in color will cost about fifteen dollars, or one dollar per minute for the 8, and we also learn that the cost for the 16 runs almost three times more*, it is easy to see why the 8 has its share of advantage. This simple arithmetic when compared with the individual's financial status should prove helpful in arriving at the conclusion of the size to use. This may sound like a foolish comparison, but does it make any sense to invest in a super-duper auto with many fuel consuming "horses" under the hood if one cannot feed them, and thus depriving its owner of making that extra trip? Or is it best to settle for something smaller and go for a spin more often? In all reality this is quite true and another good reason why I class the 8mm the working man's cinema friend.

Now, what can the 8mm camera do? This is a simple question to answer . . . Everything that its big brother (or is it sister) can do. When I say this, it should be understood, as mentioned earlier, that optical sound and extremely large projections are out of the question, though it will prove satisfactory even when 52" x 70" blow-ups are made with hardly any noticeable loss of detail. This of course can be accomplished when films are sharp and of good exposure. In fact, I had the occasion where the film was projected with a projector equipped with 750 watts and a wide angle lens. This was done in a local museum lecture hall, and to my surprise the stage screen was half filled with a highly acceptable image.

To achieve this, the usual fundamentals "exposure and sharp steady pictures" are a must, and should be remembered when shooting. This is especially important for the 8mm since the smaller film size when projected

• See "8mm OR 16mm" on Page 472

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SHOOTING SNOW

• Continued from Page 455

with the sun shining towards the camera lens properly shaded, can produce some charming effects, when handled by a photographer who has an eye for that sort of thing.

Exposure: It is not easy to determine what the exposure should be for snow scenes because there is danger of either overexposure, or underexposure. The former being because of the extreme brilliance of the combination of sun and snow coupled with not handling the exposure meter correctly for these conditions, and the latter because too much brilliant light has entered the meter giving a false reading due to an unshaded meter.

In deciding on what exposure is required, we must first decide what the picture is to represent, — if it is to be a long shot, with or without people in it and the snow is the feature, then we expose for the snow. F-11 would about hit it with color film but it is best to check with a meter. The exposure meter should be shaded both from the sky and from direct foreground reflections from the snow, and, if practicable, it is better if the meter is aimed sideways to the direction of the sun. Now, if we are taking a medium shot of a scene in which people, trees, etc. are featured rather than the snow, then we take a reading direct from the trees, or some medium colored clothing, or if the people are not too dark complexioned or snow-tanned, a reading from the face of one of them, or the hand of the photographer would serve. Take care not to have the light from the snow falling on the meter, but, on the other hand, be careful not to shade the light reflected by the snow on to the item at which the meter is aimed. Close-ups of people require that the reading be taken from the person's face.

Composition: In taking shots of ski slopes, or similar scenes with an up or down contour, take up a position so that the scene can be shot from the side so as to indicate the steepness of the slope. If shot head-on the slope will look more or less like level ground on the screen.

In view of the contrast between the brilliance of the snow and surrounding objects, such as trees, cabins, etc., care must be taken when shooting a scene containing these objects, not to have all the dark part confined to one half of the frame, and all the bright part confined to the other. If, for instance the left half of the scene in the viewfinder consists of trees, or a building of some sort, then there should be something just as dark, even if it is just one tree or bush, toward the right edge of the picture. — on the other side of the snow, as it were.

There are plenty of opportunities for a person with a keen sense of composition to really go to town when he gets out where the snow is. Shadow arrangements vary with the time of day and are a wonderful accessory for snow pictures; it is too bad we cannot carry an assortment of shadows in our gadget bag so that we could arrange them to suit ourselves, rather than have to take what is offered. Then there are tracks in the snow, whether from skis, animals, or human feet, etc. which can be quite picturesque; then there is the snow piled on tree branches, and on bushes forming "mushrooms", and fresh snow by a running stream. These, of course, should be combined with action shots such as snow ball fights, skiing, sleigh-riding, snowplows operating on the highways or railways, and the item mentioned at the opening of this article, i.e. clearing the walk.

Filters: The correct filter for snow photography with black and white film is a medium yellow filter. This will assist in bringing out the snow texture, in addition to its usual functions of accentuating cloud effects, etc. An increase in exposure of one to one-and-a-half stops is necessary when using this filter.

With color film no filter is necessary for snow shots, although, of course, a haze filter can be used if called for, the same as in shooting any other type of scenery. There are some who claim very good results in shooting snow scenes in color, when the powerful blue of a bright sky is reflected from the snow, by using a very pale yellow filter, about half as pale as the regular pale yellow filter. This will absorb some of the blue and improve the sparkle on the snow. To use a stronger yellow filter than this very pale one would impart a yellow hue to the film, and this might be less desirable than the excess blue which it is intended to cut down. Even with a very pale yellow filter it is advisable, if possible, to leave the filter on the lens throughout the entire reel or sequence, even if some of the scenes do not include snow in them, *so that the very slight yellow tinge would not be made noticeable by a sudden change to normal in an occasional scene.* The increase in exposure to compensate for this filter would be barely half a stop. Such a filter, very pale yellow, is obtainable, but it might take a bit of scouting around to procure one.

So if you wake up in the morning and find the ground all covered in snow, hop into your clothes, grab your camera, rush outside and let 'er roll while the snow is fresh. After that you can start thinking about breakfast.

But keep away from that snow shovel — at all costs!

CHRISTMAS

• Continued from Page 457

last minute rush on Christmas Day when you want to film with that relaxed feeling that everything is in readiness to enable you to concentrate on details of filming rather than assembling needed equipment. Well before the camera turns on a single scene you can make sure of these important items: 1. proper operation of the camera; 2. plenty of film on hand; 3. essential aids such as tripods, reflectors, extension cords in working order; 4. checking to make sure that your electric circuit will safely carry the number of photofloods you plan to use. Finally, be sure that you have a satisfactory shooting script to save time and money.

As Christmas trees usually film very dark, it may be necessary to overexpose tree scenes to get enough detail. One way is to have more light falling on the tree than on the actors in your foreground. Some back and side lighting may help the situation. If you prefer to have the tree show up more or less in silhouette, you can move it far enough away from the walls to prevent shadows, then play abundant light on the wall.

You will probably want a number of fade-ins and fade-outs in your Christmas film. If you have no special device for that purpose you can accomplish the same thing by opening the diaphragm from a closed position while filming to create a fade-in, while a fade-out is made by closing the diaphragm as the scene ends.

Along with the tree, a Christmas symbol that offers film possibilities is the wreath, either the type with its own lighting or the plain type. Used as an opening and closing shot it can be very effective. Shown against a lighted room, it makes a most pleasing silhouette. To accomplish this, check with your meter and find an exposure that will slightly underexpose the wreath. Inside the room set the Christmas tree for a background and arrange the lights so that the exposure selected will be right for the room. Before starting the scene, turn off all lights, start the camera then turn on the wreath, after a few seconds turn on the floodlights, then after another interval, get a member of the family to enter the room and work around the tree. To make an effective closing scene shooting through the same wreath you can begin with different actors gradually leaving the room, leaving the solitary tree, bare of its packages. Soon after, turn off the floodlights, keep the camera running for a few seconds, then turn off the wreath lights. An opening and closing scene of this type can contribute

• See "CHRISTMAS" on Page 467

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HAWAIIAN INDEPENDENT PRODUCERS — See page 465

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HOLLYWOOD PRO'S

at work

BASEL, Switzerland — The 2nd Festival Du Film De Demain (Film of Tomorrow) was held in the bustling little city of Basel, Switzerland from October 16th through October 25th. Organized and sponsored by the International Federation of Film Archives, the Swiss Film Archives and Le Bon Film of Basel, the festival afforded an opportunity to see a wide variety of films made during the past thirty years. Differing from the better known and more commercial festivals which are held each year at Venice and Cannes, the screenings at Basel were organized to show the evolution of new trends in film making by individual filmmakers and the continuing attempts to use the cinema in new and creative ways. The first such festival had been held at Antibes, France four years ago and it is now hoped that the Film of Tomorrow Festival will turn in to an annual affair.

A word or two of explanation is probably needed concerning the choice of the term "film of tomorrow". In the view of the festival committee this was never taken to mean only brand new or recent films. Instead, it signified any film, new or old, which at the time it was made contained some new or significant use of film or was in some way a milestone in the evolution of the cinema. Consequently the week of film viewing at Basel became primarily a retrospective show and one so wide in scope that at times it tended to be a little aimless and suffered from lack of direction. But on the other hand, just to be able to see such a large number of different types of films... from different countries and different periods... is most worthwhile. It points up better than anything else the diversity of uses and means available to the creative filmmaker.

The four times daily screenings in Basel's Cinemirroi Theater included work from over twenty different countries and ran the gamut from full length feature productions to little exercises in abstract animation. The problem of selecting the films to be shown at a festival of this sort is most difficult and oftentimes there was evidence of much semantic confusion over what was meant by the term "film of tomorrow". This is something that the festival committee should give further attention to and try and clarify before the time for the next festival rolls around. The International Committee listed on this year's program might be an appropriate body to consider this problem of definition. Included among its members were such persons as Jean Cocteau, France; Luis Bunuel, Mexico; Cavalcanti, Brazil; Luciana Em-

mer, Italy; Norman McLaren, Canada; Jan Hugo, USA; Jean Renoir, France; and Hans Richter, USA.

Turning to the films themselves, a brief glance at the program for the week points up the scope and variety that was mentioned above. The first day's screenings began with some of the works of Man Ray, a painter and still photographer who from time to time makes experimental films. They were followed by Jan Hugo's new film, *Jazz of Lights*, which was fairly well received by those in attendance. Completing the first day's screenings were a few more samples of so-called avant garde cinema, including Hans Richter's, *Dreams That Money Can Buy*.

The second day of the festival saw an afternoon devoted to Robert Flaherty and his work. Screenings included, *Louisiana Story* and *The Land*, the documentary that Flaherty made in 1940. In the evening there was many a chuckle over the showing of old burlesque films... the comedy shorts of Sennet, Keaton and Chaplin, as well as some early French one reelers in this vein.

The following day a variety of films taken on various expeditions were shown, also some examples of underwater photography. On Tuesday and Wednesday there were more samples of experimental and avant garde efforts plus a few of some of the better documentaries shown at the festival. At the Wednesday evening showing there was a feature presentation, Cocteau's *Blood of a Poet*.

The week continued in much the same vein with the very good, mixed in with the very bad. Following are brief reviews of the newer films shown at Basel, which in the opinion of this writer merit attention.

The two French films (*Hotel Des Invalides* and *The Sacred Forest*) which shared the prize for "best film shown at the festival" (though how anyone could make any meaningful decision of this sort when confronted with so many completely different types of films is a mystery to me) were both very well made documentaries. *Hotel De Invalides* is a particularly striking piece of work. Made to tell the story of the Hotel des Invalides, France's museum containing relics of her military history, the film is in reality a protest against the destructiveness of war. The work of George Franju, it contains sequences of real skill and imagination. The camerawork and photography throughout is also particularly outstanding. Franju's other film shown at Basel is

• See "PROS" on Page 474

Hawaiian Independent Producers

By JAMES RANDOLPH

EVERYBODY LOVES BREAD

Previewed by FILM & A-V WORLD, Dec. 1954.

SPONSORED. Sound, 30 min., color. Sale. Produced by Rainbow Island Productions for Love's Biscuit & Bread Co., Honolulu.

Users: General audiences, upper elementary age through adult.

Content: Dramatizes a discontented bakery executive's change of outlook as he tours the bakery and realizes the importance of his work. The executive shows his great discontent when his nephew, Ted, flies to the mainland to study medicine "to do something important". He goes to his office, puts on a white smock, and begins his morning round of the bakery. He looks at the flour sifter, the mixer, and the room for raising the bread. Narration tells how yeast-raised bread was discovered through an ancient Egyptian slave's mistake, but it is emphasized that the amount of yeast and other ingredients is a precision job, comparable to a scientist's or pharmacist's. As other ingredients are added, scenes are shown of harvesting sugar cane and of research in vitamins. A machine cuts the dough into loaves that are whirled along conveyors in ball form; they go through several steps of resting for raising, being put in pans, and of more raising before going into the oven. The executive visualizes the various uses of the loaves: food for the sick, the military, homes, children and others. He walks along the long oven and checks the baking process. Then the loaves are shown as they are cooled, sliced, wrapped, boxed, and loaded into delivery trucks. In the conclusion the executive goes into the flour storage room; thinking of it in narration as the future. When he leaves the bakery, he skips, now feeling that his job is important.

Comment: Stateside audiences will quickly note the variety of racial mixtures of the Hawaiians depicted in the film. The production is excellent, and the story line adds interest. The sponsor's name is not mentioned, although it is depicted on wrappers, delivery trucks, etc.

Distributor: Rainbow Island Productions, 3061 Kapiolani Blvd., Honolulu 14 Hawaii.

LIFE OF THE PARTY

Previewed by FILM & A-V WORLD, Dec. 1954.

SPONSORED. Sound, 15 min., color. Sale. Produced by Rainbow Island Productions for Love's Biscuit & Bread Co., Honolulu.

Users: General audiences, primary age through adult.

Content: Glimpses the making of bakery cookies, using a fantasy format. After a party a brother and sister sit at the table, and the boy asks how cookie decoration are made and how they make animal crackers. The sister replies that lollipop sticks are used in the first case and that the crackers are cut out like paper dolls. Chef Dodo appears, and in rhyme tells her that she is mistaken. The chef is enacted by Don Blanding, author and poet. He whisks them to a bakery where they are invisible visitors. They see the dies stamp out animal crackers. Other sequences show cookie dough rolled thin, the cutting machine for crackers, how left-over dough is re-used, rotary cutters and others. The frosting machine puts the peppermint filling in sandwich cookies. After watching the wrapping machine, the children are whisked back to their home. During the change of sequences, the color of the chef's hat, scarf, and coat continually alternates between white, pink, or blue.

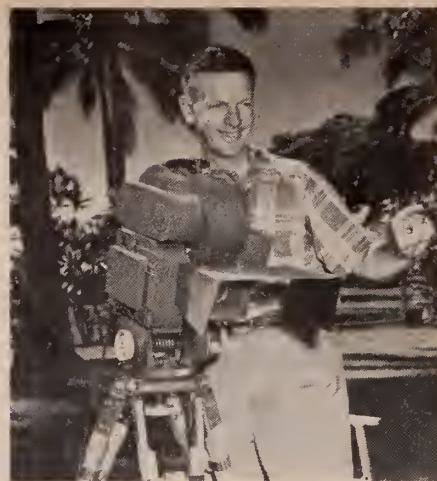
Comment: A pleasant little whimsy that includes informative matter on the making of cookies, the film will interest both grown-ups and children.

Distributor: Rainbow Island Productions, Ltd., 3061 Kapiolani Blvd., Honolulu 14, Hawaii.

* * *

The two reviews reproduced above were written for the benefit of those who will use "Everybody Loves Bread" and "Life of the Party" for educational or promotional

(Bottom) Dick Pitstick, with his unique mobile sound truck used on the Islands for many sound assignments. Unit is self powered and can be moved to various locations.



Chuck Smouse

purposes. But they do not embrace technique or other production problems which are an inherent factor in this kind of filmmaking 2,000 miles from Hollywood.

To find out how they were made, we went down to Honolulu and talked to Chuck Smouse, cameraman and president of Rainbow Island Productions, and interviewed Dick Pitstick, president of Rainbow Island Sound Service Co. Both Pitstick and Smouse operate two independent outfits, but they do team up on sound and picture jobs. They worked together on the pictures reviewed above and also on scores of TV commercials, feature pictures and other cinema assignments. Here is the story.—JR.

DESPITE the fact that the independent movie maker in Hawaii must operate without the facilities of Hollywood, somehow or other Chuck Smouse and Dick Pitstick have managed to do so and produce better than average material.

In two years Smouse has made more

• See "INDEPENDENTS" on Page 475



What Customers?

By KYLE JOHNSTON

Some producers complain that there is a dearth of customers for commercial films, but this is not the case.

The economy is at an all time high—production has never been greater and your prospect, the well heeled manufacturer and distributor has never had a more educated audience.

The audience who will view these films know that they are available and have not hesitated to ask about them. Small manufacturers who have already made films for regional purposes

2. Organizations

The prevention of accidents in the home, accidents on the highway, fire hazards and such kindred subjects always lend themselves to visual interpretation on film.

3. How-to-do-it Films

Here is a ready, untapped market to parallel the how-to-do-it craze. A simple chore like the repairing of a broken window, or the plastering of a wall, is no simple matter to the average do-it-yourself citizen. He wants

be low when split up amongst several outfits, and this very fact should clinch the sale. Another argument is that TV stations might use these, (if they are 10 or 12 minute shorts) at no charge, or at worst, at a very low rate, because the films would be instructive and in a sense, a kind of public service.

4. News, (spot)

A deal can be made with local TV stations where a daily reel is supplied of purely local character. This can consist of:

- (a) a local fire
- (b) breaking ground for a new building
- (c) important dinner or luncheon—civic groups
- (d) mug shots of leading citizens involved in some newsworthy community effort
- (e) accidents
- (f) flower shows, church socials, picnics
- (g) prominent visitors at the airport or railway station.

5. News (feature)

- (a) these can be local essays on film, where an entire reel is devoted to some local phenomena, civic crises, or other regional activity. Content would depend upon attitude of station and general interest of local newspaper.

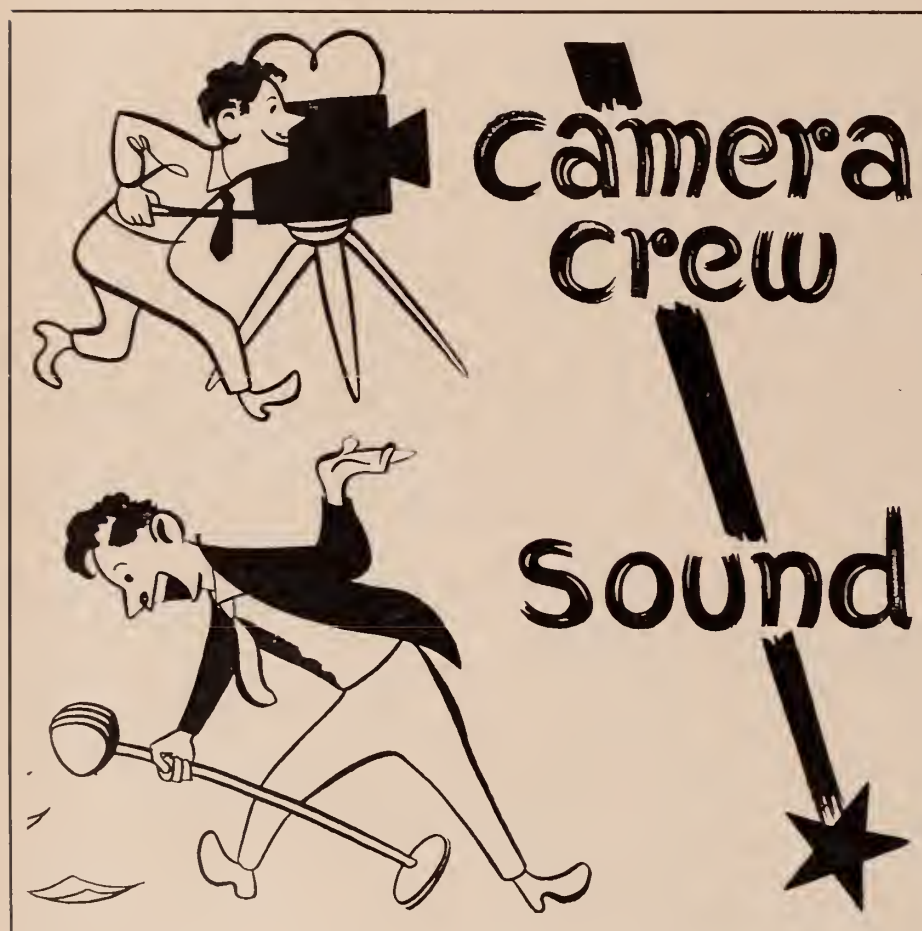
6. Education

- (a) These are out-and-out educational films, and as such would need the guidance and advice of the local high school principal or elementary teacher.
- (b) Industrial educational features, as for instance how to use a shaper, band saw, planer or mortise machine. These can be part of a training program used by any manufacturer of considerable size. It can also incorporate safety features and point up lost motion.

7. Traffic Patterns

A study of traffic and the variable flow at certain times of day at serious trouble spots can solve knotty traffic problems. Lanes may be too narrow, traffic lights may be too slow or too fast, or any number of specific conditions may be causing delays and accidents. Recently the Police Chief of a large western city found that a number of rear-end collisions were confined to one street in the downtown section. After a film study he found that the speed limit was set too low, provoking too much radiator to rear-end travel. When the speed limit was raised from 25 to 30, accidents were cut down to normal.

• See "CUSTOMERS" on Page 475



know this too and form a ready market for you — the producer.

Where is the market?

Anyone who manufactures an item for national distribution; any community chest, police safety department, or local fire department.

1. Manufacturer.

If the product is of broad general interest, such as the making of paint, furniture, glass, brick, shoes or other leather products, then here are sure, dormant prospects for a film on these activities.

to do it himself but has not got the know-how. Printed directions included with most products are not enough. A film on this general subject can be a huge success because it fulfills a definite need. Thus, if a group of allied manufacturers, say of glass, plaster, wall board and floor tile can be convinced that a film on their products will increase sales, then it is a simple matter to sell them on the promise that a group film showing the use and installation of their products would mean more sales. Cost would

CHRISTMAS

• Continued from Page 462

much toward lending a "Christmasy" atmosphere to your film.

In planning titles for the Yuletide film, don't overlook the rich possibilities of the many humorous Christmas cards that are on the market. These are colorful, clever and easy to film. Assembled in more or less logical order they would really lend the desired



holiday atmosphere to your film.

Along with capturing the true spirit of Christmas, which is love and generosity, try to make a film that reflects the atmosphere of the place where you are living. If you live amid the snow-clad pines make the most of your locations; if you live in a semi-tropical land like Florida or California let the Christmas film reflect the sunshine and orange juice that go along with the Christmas cheer just as well as the Yule log and the sleighbells.

The following informal outline is offered more as a check list of important scenes that might be included in your own Christmas script. If it is to be shot silent, appropriate titles can be inserted where necessary! if it is to be shot with sound, you will of course use narration, direct dialogue and music as your inclinations and equipment permit. The sequence can be developed into as many individual scenes as you wish.

Our Christmas 1954

The Place: At home.

The Characters: Members of the family.

The Time: Christmas Eve and Christmas Day.

Sequence 1. Exterior: The home at night. Since Christmas is usually associated with home and family life, you

should emphasize this angle. Turning on the interior house lights and using a floodlight on the porch will help make an impressive home scene.

Sequence 2. Christmas tree ornament. Camera dollies back to present shots of the entire living room.

Sequence 3. Members of the family hanging up their stockings. Father can try to hang up a large woolen stocking but mother wisely gets him to use a smaller one.

Sequence 4. Mother and father place gifts around the tree. They examine each package as though speculating as to what is in each one.

Sequence 5. One of the children is shown tossing fitfully in bed, dreaming of toys. Scene slowly goes out of focus. Next shot comes gradually into focus. It shows the dream: Child is shown playing with a toy he hopes to receive. As this scene goes out of focus it is followed by the child now dreaming with a smile of satisfaction. As this scene goes out of focus it is followed by the child now dreaming with a smile of satisfaction.

Sequence 6. This may begin with a closeup of a clock showing the hands pointing to five o'clock. There are closeups of the thrilled expressions of the children as they turn on the light and get their first look at the presents. They approach the tree and secretly examine the gifts. In the parent's bedroom father is sound asleep. Mother awakens and thinks she hears a noise. She arouses father who crawls out of bed and sleepily throws on a robe and goes downstairs. The children, hearing the noise upstairs quickly turn out the light. Father arrives on the scene, turns on the light and finds everything quiet and peaceful. He goes to the children's room. He turns on the light and finds them quiet as mice, pretending to be asleep.

Sequence 7. May begin with outdoor sunrise scene. Morning sunlight filters through a window showing parents and children opening presents. Show happy, surprised expressions on faces as presents are opened. Even family pets, such as dogs, cats or birds, may be shown enjoying their new toys.

Sequence 8. Mother and father are enjoying the children's presents. Father is showing Junior how to play with the new train, or other toy. Mother can show daughter how to play a new game that mother particularly likes.

Sequence 9. Mother surveys the wreckage that was once a neat living room. She bravely tackles the job of gathering up wrapping papers. Father is enlisted to service and makes a big fire in the fireplace or incinerator.

Sequence 10. The Christmas dinner with emphasis on enjoyment of the turkey or the huge platter of roast beef.



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HAWAII . . .

• Continued from Page 453

with a K2 or "C" filter. The sun is rather unique in Honolulu. It is always brilliant, yellow and "guty"; yet contrasts are not too high and there is a great amount of reflected light all over the place to fill in shadows and make them luminous and interesting. Use your meter carefully, however when photographing seascapes or other marine subjects.

But it isn't necessary to load up on film since there are plenty of camera stores in Honolulu. So, if you run out of film, relax, because the place is saturated with camera shops. A few of these are unusually co-operative and pleasant to deal with.

Take Sandy Colvin, for instance, at 2401 Kalakau Ave., at Waikiki. He has everything, and if you want to rent a camera, that can be arranged too. He's a friendly guy, in the best traditions of the Island and he likes people. Glenn Schick, of Glenn's Color Service who is also on Kalakaua,

about a quarter mile from Colvin's store, offers fine service for visiting cameramen. He has just opened his new shop, and like Colvin, specializes in motion picture supplies.

Waterhouse Photo, at 1354 Kapiolani is reputed to be one of the largest photo supply dealers in Honolulu. Mr. Lee, the manager, is one of the most obliging guys we have ever met and knows many interesting things about the Islands. Kodak, of course, is here also, in strength, at 1065 Kapiolani Blvd. Theirs is the largest store in the area and they do a tremendous business in all kinds of movie supplies. Their salesmen are well informed, and will help the visitor — and this is not contingent on a sale. They are just naturally congenial, and offer special data sheets listing photo locations, time of day for best shooting and it's all free.

Now that you're loaded with film, let's consider:

When to Shoot

(Locations are numbered here and refer to specific areas on map.)

Most beauty spots look well all day long, but many single ones look better at specific times of day. Here's a list of places to shoot and the best time to shoot them.

Surfriders: No. 1 on the Map

There are two ways to shoot this kind of subject at Waikiki.

- 1.) *Against the light, from the shore to get a sparkling sequence of shots, or wait until almost sunset in order to get the surfriders and the sunset at the same time.*
- 2.) *With the light, from the water, between 11:00 a. m. and 2:00 p.m. using Diamond Head as a background. If the water is choppy increase camera speed to 24 frames to minimize movement, then open up to compensate for the reduction of light.*

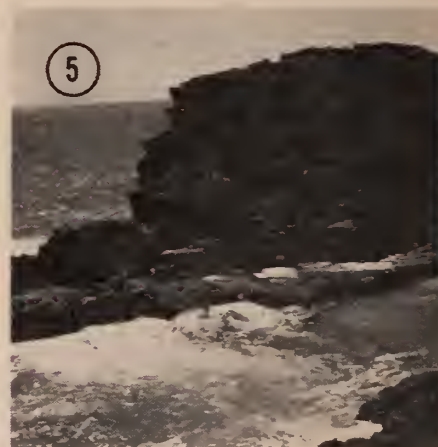
Mt. Tantalus: No. 2 on the Map

(Waioli Tea Room and Robert Louis Stevenson's grass shack.)

This is a view everyone shoots from the Tea Room because it makes a fine panorama of Waikiki, without actual panning. Try it before 11:00 a.m. then have lunch at the Tea Room. (Included in Transocean tour.)

Pearl Harbor: No. 3 on the Map

Make a panorama shot of Pearl and the cane fields from the road. Drive down the Aiea Hospital Road to the



Koko Head

S-curve, stop and shoot. Best time before 11:00 a.m.

Nuuanu Pali: No. 4 on the Map

One of the finest views we have ever seen. Soft muted color surrounds the hills and valleys, and several angle shots should be made of the Pali between 11:30 a.m. and 2:30 p.m. In some places the earth here is salmon red, with lush vegetation and brilliant flowers.

Koko Head Drive: No. 5 on the Map

This is part of a short tour which enables the cameraman to plan the entire day so as to get good shots all along the way, allowing for the best light

conditions. Note the Blow Hole and Koko Crater here, the shores of lava rock and wild surf. To the right of the Blow Hole is a beautiful sandy beach surrounded by high cliffs. It is isolated, lovely and colorful. Best light, 10:00 a.m. to 2:00 p.m.

Waikiki Beach: No. 1 on the Map

Try the spectacular sunsets here, but be careful with angles. Best shot: camera held low, framed by a coconut palm and shooting towards the Ni'malu Hotel. Turn and shoot the other way, facing Diamond Head and get the rock, sky, beach and surfriders. Make several shots as insurance.

Kailua Beach: No. 6 on the Map

Best time to get the brilliant blue water and the palm foreground is in



Kailua Bay

the afternoon. While there taste the delicious miniature bananas which grow on the spot. Cost: two for a nickel, sometimes less.

Kahana Bay: No. 7 on the Map

This is not far from Kailua Bay. Best shots of the spectacular Kamani trees and palms can be made before noon.

Ala Wai Yacht Basin: No. 8 on the Map

Best establishing shots can be made from the Ni'malu Hotel pool. Hundreds of small sailing craft are moored here. For a sea background go down to the Yacht Basin before noon. Shoot after 1:00 p.m. if a shot of the Yacht Basin and Diamond Head is desired.

Fishermen's Wharf: No. 8 on the Map

This area offers two kinds of shots:

- 1.) From Ala Moana showing the sampans and other craft against a background of blue sea.
- 2.) Bustle of loading and unloading. Best captured in the early morning or late afternoon.

Wahiawa: No. 9 on the Map

Make this a morning trip. This is the pineapple area and best shots are those made from a height. Get down to ground level and make a few medium shots, and close-ups if you intend to tell the story of pineapple and tie it in later with other footage of the packing plant.

Pineapple Plant: No. 8 on the Map (vic.)

Tour of the packing plant takes two hours and it is free, but call first to see if tours are on for that particular day. Guide conducts small groups through area showing selection, washing and packing of pineapple. Free juice to all visitors from a spigot when tour begins. (This is included in the Transocean Tour.) If special shots of the plant are desired see Richard McFarlane, assistant director, public relations of the Hawaiian Pineapple Co. Ltd.

Most painless way to shoot a good record of Hawaii is to take the Transocean Tour, sold as a package deal both ways for \$285.00, tax included. Everything mentioned above can be

photographed while on the tour, and hotel and transportation are included. This idea is especially valuable from this point of view: the guide knows where to take you, and tells you what there is to know about each place. Besides this includes transportation, which can be quite an item. For example, a trip to Mt. Tantalus costs \$6.00 by taxi, another \$1.75 for lunch — a total of \$7.75. The tour provides this single item, among others, for free.

If you insist on doing it your own way, and want to see places not listed on the tour then rent a car and drive there yourself. Cost: \$8 per day plus 10c per mile. We rented a small English car, got lost a few times, but

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Of course, you can buy additional tours in Honolulu, after you take the regular Transocean Tour. Many are available, but they are not all the same. Some give good value, others do not. Best outfit in Honolulu is the International Travel Service, Waikiki, at 2339 Kalakaua Ave., in the Outrigger Arcade. If you have any special problems see Gay Harris who heads the outfit. He knows the Islands intimately and his prices are the lowest in town.

1.) Shoot the beauty spots included in the Transocean Tour to produce a fine record on film; this should satisfy anyone.

3.) Take a flying trip to the other Islands — best choice of which is Hawaii which lies about 170 air miles from Honolulu.

Lanai, Maui and the largest island of Hawaii to the southeast. (See map.)

As we mentioned previously, the best choice for an extra trip is the island of Hawaii. Fare is only \$33 round trip, including tax. If you decide to do this, take at least a full day to cover Kona and the volcanoes and other interesting things on Hawaii. You can leave at 7:45 a.m. and arrive in Kona, Hawaii, in an hour and a half.

Two independent air lines service the islands. Best one to use is the Aloha Air Lines. Check with anyone at the desk at their office on King and Bethel Streets in downtown Honolulu. For the resolution of special problems see David Bentz, at the above address. He is an executive of Aloha Air Lines, eager to help visitors who need special service.

Travel light, and take sport clothes because days are mild. (mean temperature about 76 degrees) and evenings warm. Sport shirts are handy, and one suit should be sufficient. A dinner jacket might be useful for those who go in for that sort of thing. Most places however are informal but some insist on a coat and tie. Besides, the

tendency to become a beachcomber is a rather overwhelming thing and we fought like a tiger to overcome it. Ladies might bring light afternoon dresses, or they can buy sarongs, strapless dresses and three-piece ensembles. Slacks, pedal-pushers or shorts are fine for the beach. Best buys in Honolulu are Oriental silks and brocades.

If you go in for swanky hotels, there are plenty on the Islands. But if you want to get the feel and the essence of Hawaii, the best place to stay is one with authentic Hawaiian atmosphere.

The Niumalu Hotel is, in our opinion, the best place available. It is large, (six acres) and seems to bring the ancient Hawaiian past right into the present. The place is surrounded by banyan trees, coconut, monkey-pod and thick growths of tropical orchids, torch- ginger and night blooming cereus: in fact the whole setting creates the feeling that it all simply grew there.

Reason for this is that the hotel consists of one large building with groups of cottages scattered all over, most of them facing the ocean, yet having plenty of privacy.



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Picture opportunities are everywhere. Movies of Diamond Head can be made, beautifully framed by coco-palms, merely by stepping over to the ocean walk which skirts the water. The Yacht Basin can be shot from the private salt-water pool, nearby. But the best site of all for real footage is the Hawaiian village contained right on the grounds, complete with outrigger canoe, nets, grass huts and a superb background of foliage and ferns. Many Hollywood people who have stayed at the Niumalu said that the natural setting at this hotel are tailor-made for authentic Hawaiian movies.

If you can get to talk to Little Joe, (one of the fine entertainers at the Niumalu) he might agree to pose during the day, and the girls will do the same thing if arrangements can be



made and shooting schedule does not interfere with daytime rehearsals.

Rates are reasonable. Single rooms from \$5 to \$7 per day, with bath. Doubles, \$7 to \$10. Lanai suites with ocean view \$15 to \$20 per day.

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"Little Joe" at Niumalu Hotel

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Best place for a quick meal is the Waikiki Pharmacy, which is not far from the Hawaiian Theatre. They are open all day, and their special is a pineapple bowl, (\$1.00) that consists of half a pineapple, with tropical fruits, and ice cream. Their mahimahi fish dinners are excellent because they broil it. (it's actually porpoise) and serve it crisp and brown with no fat, (\$1.00). Breakfasts are reasonable and dinner ranges anywhere from 85c to \$1.85.

Local coffee, grown on the island of Kona makes a fine brew. There is a modest little place called "The Melting Pot" which serves it best, located a few blocks from the Waikiki Pharmacy at 2154 Kalakaua Ave.

The Queen's Surf, at 2709 Kalakaua Ave., is by far the most interesting place for dinners by the sea, and also for exciting pictorial footage. Rather expensive, the restaurant is surrounded by a formal Japanese garden with the ocean hard by and plenty of atmosphere. Their luau's are the best on the Island. Price \$7.20. (This is included free on the Transocean Tour.)

Don the Beachcomber's is a class restaurant with prices to match. Dinner, from \$2.50 each, to \$24.00 for New York steak, for four. Their mahimahi is good and you can get a shrimp cocktail, baked potatoes, salad and coffee for \$3.25. The drinks here are exotic and unique and sky high, but some say they are worth it. From 90c to \$1.60 each. Beachcomber luau's are \$12 and although they are excellent, the Queen's Surf is a better value.

Niumalu Hotel offers breakfast, lunch and dinner with no cover charge, in an authentic Hawaiian setting. In fact, this hotel attracts people from other places who come to see the fabulous floor show. Dinner includes the show and the price is nominal. Entertainment is the best on the Island, and this is freely admitted by good natured competitors. Seating space is wide open, surrounded by the Hawaiian village on the grounds.

Picture possibilities here are endless. Take Little Joe, for instance, who headlines the show. He is an entertainer of vast experience, and so is Tom Leslie, Theresa Malani, Kalahi Simerson, Billy Hew Len, and the hauntingly beautiful Pauani, who walks and dances like water flowing. Check with the manager to determine when rehearsals are held, and arrange for your own sequences. An alert cameraman can get invaluable footage of ancient Hawaiian dances which cannot be seen anywhere else, short of an expensive safari to the other islands.

The places and locations listed above have been chosen because they have proven to be most popular —

over a period of years; and this account has been written to appeal to the average reader who may be on a budget when making a trip to Hawaii.

But how about the cameraman who



Preparations for a Luau

wants to shoot other things, or photograph a little bit of history, or anthropology, or even make a record of the fascinating melting pot that is the basic spirit of the Islands?

If that is so, he will have to make his own plans, prepare his own ground, perhaps using this account to make a start. But the possibilities of Hawaii are infinite and many weeks can be spent upon a single subject.

Hawaii, U.S.A. is a fascinating place to see.

8mm or 16mm CAMERA

• Continued from Page 461

to cover the same area and distance as the 16, will show the slightest imperfection to a disadvantage. Due to this greater magnification it is important to stick to close-ups. By this I do not necessarily mean that everything should be shot at very close distances, but at no further distance than is required to fill the frame with the subject or point of interest comfortably.

Similar to still camera shooting. If we were to photograph the baby in front of the house and wish to show the baby in the finished print, we certainly would not show the whole house and pass the magnifying glass to locate the baby. In this we would photograph the baby in close-up so as to fill the frame with the intended subject. The same is true if a picture of the house were to be taken. Here we would stand back far enough to take in the house and not the rest of the buildings in the block, so that the main subject would not be lost. Such examples can go on and on, beginning with a small animal on the ground to the mountain in the distance, but the final solution will always be the same. Stay close to the subject... this is very important in all kinds of pictures, be they stills or movies, and especially so with 8mm films.

KARAMOJA

• Continued from Page 454

geles who came there to scout locations for DeMille in Hollywood.

Twenty-one days later they were married and both took up the search for the primitive Karamoja tribe de- by Sir Henry Johnston in a book he wrote when he left Africa.

Finally they reached the border of the Anglo-Egyptian Sudan, at last on the track of the fabulous Karamoja region where no American had ever visited. When he found them he discovered that they were the direct de-

no heavies and no heroes. It deals simply with the daily life of a remote tribe in Africa who have preserved the religious rituals of their forebears and practice them to this very day in the Dark Continent. Livestock are sacrificed to the gods twice a year — the ceremony identical to that practiced 6,000 years ago by the believers of Baal.

Dr. Treutle has traced the daily activities of the Karamoja and his film is a refreshing example of candor, unemotional reporting and straight photography.



"Hey Pop! There's a man here selling Home Movies."

scendants of Ham, son of Noah, who live today as they did 6,000 years ago. Dr. Treutle says that they are still living in the Iron Age, untouched by modern or even ancient civilization.

His wife used a portable battery-driven tape recorder to capture the native music and chants, and Dr. Treutle of course used his 16mm camera to photograph the Karamojans working at their daily tasks.

Although the picture was shot in 16mm Kodachrome it was later prepared for theatrical release by enlarging the 16mm footage to 35mm onto Eastman Color Negative and then release prints made from that kind of negative.

"Karamoja" is not a professional picture. There are no leading ladies,

He show how these people exist on fresh blood and beer; how they eat meat only twice a year, when a bull is sacrificed. He records the ceremony of marriage preparation and reveals that monogamy works very well with the Karamoja.

They mine iron ore and pound the metal into spears, axes, adzes and knives, and use crude iron foundry methods to do it.

The men wear no clothing at all — the women a brief apron and both are magnificent specimens who have excellent teeth, suffer few diseases and lead relatively happy lives.

The actual ceremonial dances, accompanied by the songs and chants have been recorded by Eleanore

• See "KARAMOJA" on Page 474



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KARAMOJA

• Continued from Page 473

Treutle with the best of fidelity on a portable battery-operated tape recorder she had with her. This background, coupled with an off-beat musical score by Ernest Gold gives the film an authenticity and honesty seldom found in this kind of production.

The film contains a few grisly scenes; most of them involve the piercing of the lower lip and the removal of two lower teeth, ear lobe gouging, tattooing and other native customs. Although these operations are painful, the native code requires that signs of pain or suffering be rigidly controlled. As a result they submit to these ordeals calmly and do not cry out.

Dr. Treutle, who incidentally has regained his health, is the most remarkable individual involved in this operation. He knew nothing about photography at that time and after the few basic lessons in Hollywood, sailed for Africa confident in his new skill. Photographic readers know very well that had even the Angel Gabriel instructed Dr. Treutle he could not have been more skillful, since it takes much more than a few hasty lessons to master a motion picture camera — even though it was only a semi-professional 16mm job. Yet he photographed a hit, the picture is an honest record of the basic activities of the Karamoja, and we felt completely satisfied that Dr. Treutle had not missed anything in the telling of the story.

When he describes the melting of iron ore, the details in the form of medium shots and close-ups are there: when he delves into the marriage ceremony he describes every ritual connected with the affair and the viewer is never in doubt about any aspect of that subject. Even the grisly sequence of the blood drinking is recorded in full and brilliant detail, and somehow doesn't look to be as terrible as it sounds.

There seems to be some sort of a moral here. If a man can produce something like this after a few easy lessons then it follows that quite a few members of the motion picture fraternity, (both professional and non-professional) should take stock of their efforts, and perhaps set their sights for better things.

Dr. Treutle's technique is just so-so. In some places it is downright bad — but so what? He made a fascinating documentary which will be seen by thousands of people who will pay for the privilege. And they will see it and pay even though some sequences are off focus, underexposed and overexposed. But it doesn't matter. The picture and the story pack terrific punch, and that is good enough for us.

HOLLYWOOD PROS

• Continued from Page 464

an excellent job too. Titled, *Blood of the Beasts*, it is an unflinchingly realistic portrayal of the operations of the Paris slaughter houses. (Fortunately, it was shown after, rather than before dinner.)

The Sacred Forest which was sponsored jointly by UNESCO and the Museum of Man in Paris is a documentary dealing with a little known section of Africa. Another anthropological film, but done in an entirely different style was *Touray* made by Enrico Graz of Argentina. This is a short, made in the poetic manner, that tells of an ancient and little known culture that once flourished in the north of Argentina. It uses mainly the few remaining relics of this civilization to tell its story.

The Polish film, *The Old City of Warsaw*, contains some nice editing and camerawork and captures the spirit of the rebuilding of Warsaw. Another film from eastern Europe, but in an entirely different vein, was the charming Czech puppet featurette, *Prince Bayaya*. The puppet technique is masterful and the director, Trnka, tells his fairy tale with humor and warmth. (And plenty of propaganda? Ed.)

One of the few industrial films shown during the week was *Pattern for Light*, made in Sweden by Gustav Werner. Its beginning was very well done, but the last half ended rather poorly. Included on the festival program was one series of out and out advertising films. These were the lit-two and three-minute animated and stop motion spots of Etienne Raik. Made for showing in Paris theaters (in much the fashion as TV commercials in the United States) the spots are well done and completely entertaining. The work of Mr. Raik bore out the festival committee's contention that the film of tomorrow can take many forms and that there is no reason why advertising cannot be artistic and esthetically satisfying, also.

For the people of Basel the festival made possible their seeing many films that normally they would not have the opportunity to view. It was interesting to note incidentally that the most popular program was the old Charlie Chaplin, Jackie Coogan classic, *The Kid*. The theater was so crowded it was necessary to have an extra showing at midnight to accommodate the overflow. The International Federation of Film Archives which was largely responsible for this festival is mainly concerned with the preservation and showing of the classics of the screen. The program presented at Basel reflected this to a large extent and, while this is certainly a worthwhile

undertaking. it is hoped that in future festivals more attention will be given to screening of really representative new works in the tradition of the "film of tomorrow"!

CUSTOMERS

• Continued from Page 466

The above are only seven basic types of film which can be sold in any community providing the producer plans a selling campaign first. But he will remember that he must *create* a need, *propose* a sensible workable plan and then *estimate* his costs so that a decent profit can be shown when the films are completed.

And with audiences already conditioned by thirty years of motion pictures plus the vast influence of television — it should be a simple matter to sell manufacturers and civic leaders on the visual form of presentation and the impact of motion pictures.

HAWAII . . .

• Continued from Page 465

than 200 TV commercials, industrial films, documentaries, and advertising films. For 75 weeks, he presented a "Hawaiian Newsreel" on KCMB-TV, (every Sunday) which dealt with newsworthy events on the Islands; then he produced a show called "Hawaiian Picture", in conjunction with a TV show called "Science in Action" — this ran for 39 weeks all told.

George Vanderbilt, vice-president of Rainhow Island Productions moderated the show which dealt with the unwritten history of Hawaii before the coming of the white man. Vanderbilt, (yes, it's the Vanderbilt) conducted all his own research and gathered much of the material from the archives of the British Museum.

A unique angle about the program was that it was, first of all, related to the actual unwritten history of Hawaii; but in addition, it also took the viewer on extensive field trips to ancient archeological sites, where a field team from the Bishop Museum could be seen at work uncovering new finds in their efforts to untangle the Polynesian puzzle.

But this series did not merely appear out of thin air. George Vanderbilt, founder of the Vanderbilt Foundation at Stanford University is extremely interested in education; Smouse is chairman of Photographic Research for the Vanderbilt Foundation and adding these two facts together we find the reason for the "Science in Action" series.

Right now, Smouse is winding up a series of 26 programs called "Life of the Land", a documentary report of life in Hawaii. It looks as if this is

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just a forerunner of things to come for Rainbow Island Productions, because Vanderbilt, who is intensely interested in ichthyology and is conducting an extensive research program in the entire Pacific area, is certain to provoke yet another series on this subject.

But all these activities are just part of the work done by Rainbow Island Productions and Rainbow Island Sound Services.

Last month Smouse and Pitstick got a Hollywood contract to film a wide-screen feature for national release this year. The picture was shot in 16mm and blown up to 35mm. Commercial Kodachrome was used for this production, and it was directed by Hope Hampton, starring Wayne Morris and Dorothy Patrick. Smouse and Pitstick were able to provide all the equipment, with the aid of technicians from I.A.T.S.E. Local No. 655, plus their own men who are also members of the local.

"This one was rough, but it was a great challenge," said Smouse.

"We shot dialog sequences for three days on a 55 foot schooner twenty miles off the Kona coast, (170 miles from Honolulu) — and all this with the boat rocking and pitching in heavy seas."

He went on to say that many visiting producers from the mainland are pleasantly surprised that they can operate on a "tax-free" basis. While he did not enlarge upon this, it seems certain that it applies only to visiting producers and not to those who operate from the Islands.

Dick Pitstick, president of Rainbow Island Sound Service, is an intense young man who has built all his own sound equipment and handles it with loving care.

He works closely with Smout, but also handles his own sound assignments. We watched him operate in Honolulu, while both were shooting some 20-second commercials for a beer outfit, (see illustration, title page).

"The track for the Hollywood epic mentioned previously was edge-recorded on 16mm magnetic film at 36 foot per minute, and the quality was so good that it was transferred to 35mm at 90 foot per minute. This amounts to a vast saving since the whole thing was shot and recorded on 16mm," said Pitstick.

He also worked on another Hollywood film, the "Sea Chase", made by Warner Brothers, and starring Lana Turner and John Wayne. Add to this his work on many TV commercials, (made with single system Auricon Cameras) and it indicates that Pitstick is a very busy guy indeed.

But the most interesting piece of equipment is his sound truck which he uses for all his assignments. He also

rents it out to mainland producers who save, in this way, transportation of their own equipment and living expenses of a sound crew.

The truck is a Chevy 2-ton unit with overload springs, the interior finished and insulated with fibre-glass. The power supply is entirely self-contained and with it he can operate two 35mm cameras and recorder. He has a Westinghouse generator, 220 volt—3 phase and 110 volt—1 phase. His recorder will take 16mm, 17½mm or 35mm magnetic film and runs at 36, 45 or 90 feet per minute. The track position is variable for centre, edge, or

simply do not know how to write a script and know nothing about the elements of building up suspense, retaining interest and pinpointing the message inherent in any good commercial film.

Luckily, for them, Smouse and Pitstick realized this in time and that is why "Everybody Loves Bread" and "Life of the Party" have turned out so well.

The photography is excellent and Smouse has broken many rules to achieve a different effect in many sequences; the result is that the pictures hold the attention of the viewer right down to the last foot of film.

How come?

The answer is conflict. In essence it is the conflict of the subject "George" brooding about his function in society, the slow resolution of this conflict, with the final realization that he has his rightful place in the scheme of things and the picture ends.

While this is fine for you and I, conflict alone will not fulfill the desires of a bread company who yearns only to push their product for all it is worth. Well, Smouse and Pitstick have done this too, for the subtle message of bread and the way it is made is subtly infused in the film, and it is not until the picture is finished does the viewer realize that while he has been part of a man's conflict, he has also learned about bread — and the whole thing has been painless and downright interesting. Most people leave the showing of the film with a sympathetic understanding of "George", wishing him well, and at the same time accepting the reassurance that their own lives are not being wasted in what they do for a living.

Pitstick has done an excellent job with the dialog and music and at some points has cleverly combined the pitch of a whining machine with that of a short musical sequence, both flowing and fusing in an unusual way.

We can conclude this happy piece by saying that if Smouse and Pitstick, isolated by more than 2,000 miles of ocean can do the fine work that they have already achieved, then there seems to be little reason for lack of success for us who are right here on the doorstep of the latest discoveries in the field of motion pictures.

CAMERA CLUB SECRETARIES

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Ryder placement. The truck also includes a 3-channel mixer with intercom, and this may be used in the truck or on the set; his recording channel may also be removed for portable use.

"Right now I'm working on a 16mm Kodachrome electropainter, and four 16mm magnetic dummies are in the planning stage — we are doing this so that we can do our dubbing right at the studio," Pitstick said.

At present they can combine four channels for dubbing to a composite 16, 17½ or 35mm master — not a bad combination for a remote motion picture location, we would say.

But a good idea, fresh material and excellent equipment is not enough to produce good pictures. Chuck Smouse and Dick Pitstick have all these attributes, plus a few more.

Their pictures "Everybody Loves Bread" and "Life of the Party" contains that extra something which makes for outstanding films.

The most important factor about their productions is that they recognize their talents as technicians and tread softly when they approach the problem of a story.

To insure the success of their two features they hired a professional writer to do the script, and in this manner avoided many of the pitfalls waiting for the independent who thinks that he can also write. Let's face the facts — many independents, while they may be excellent technicians —

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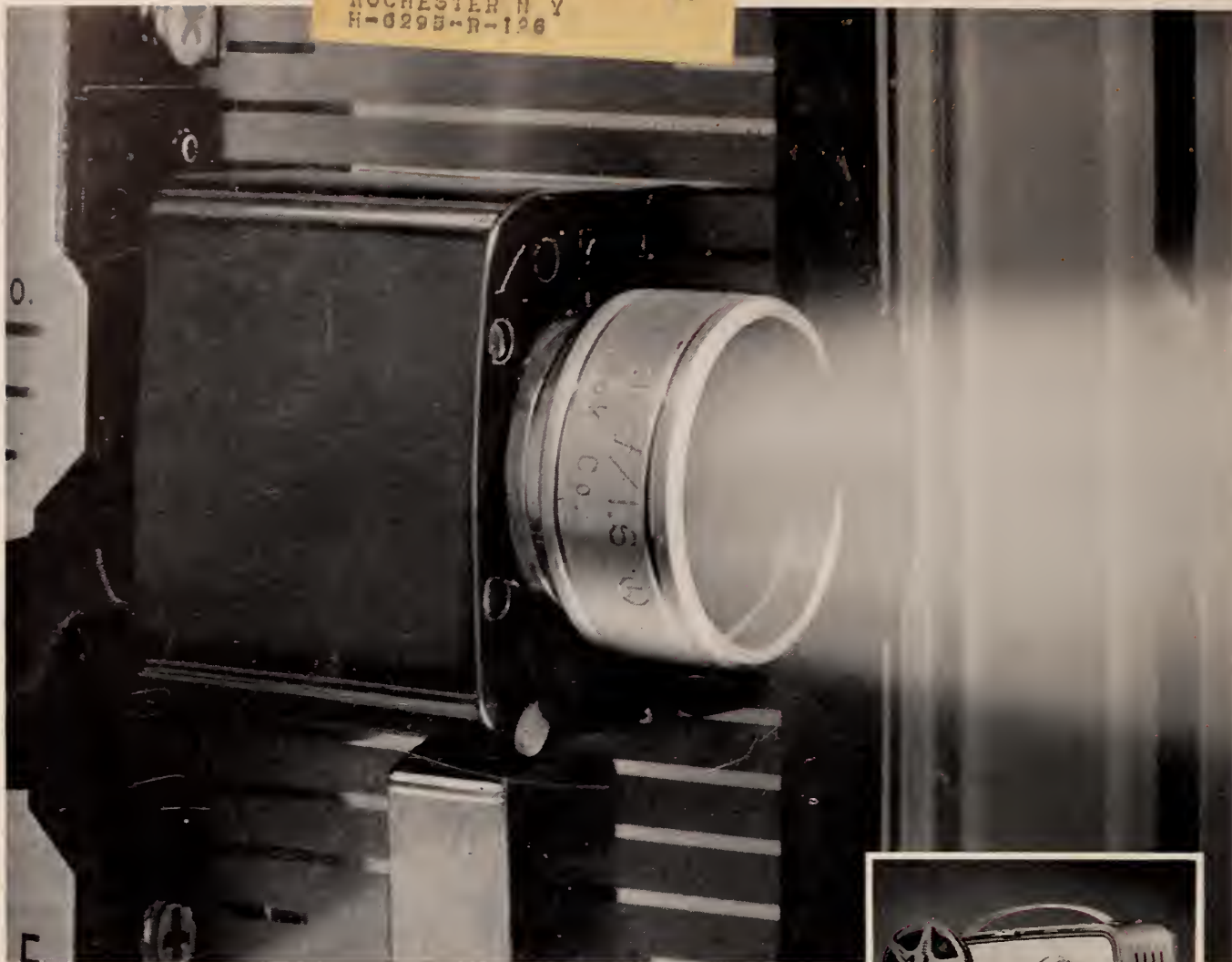
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